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Special Exhibition

on

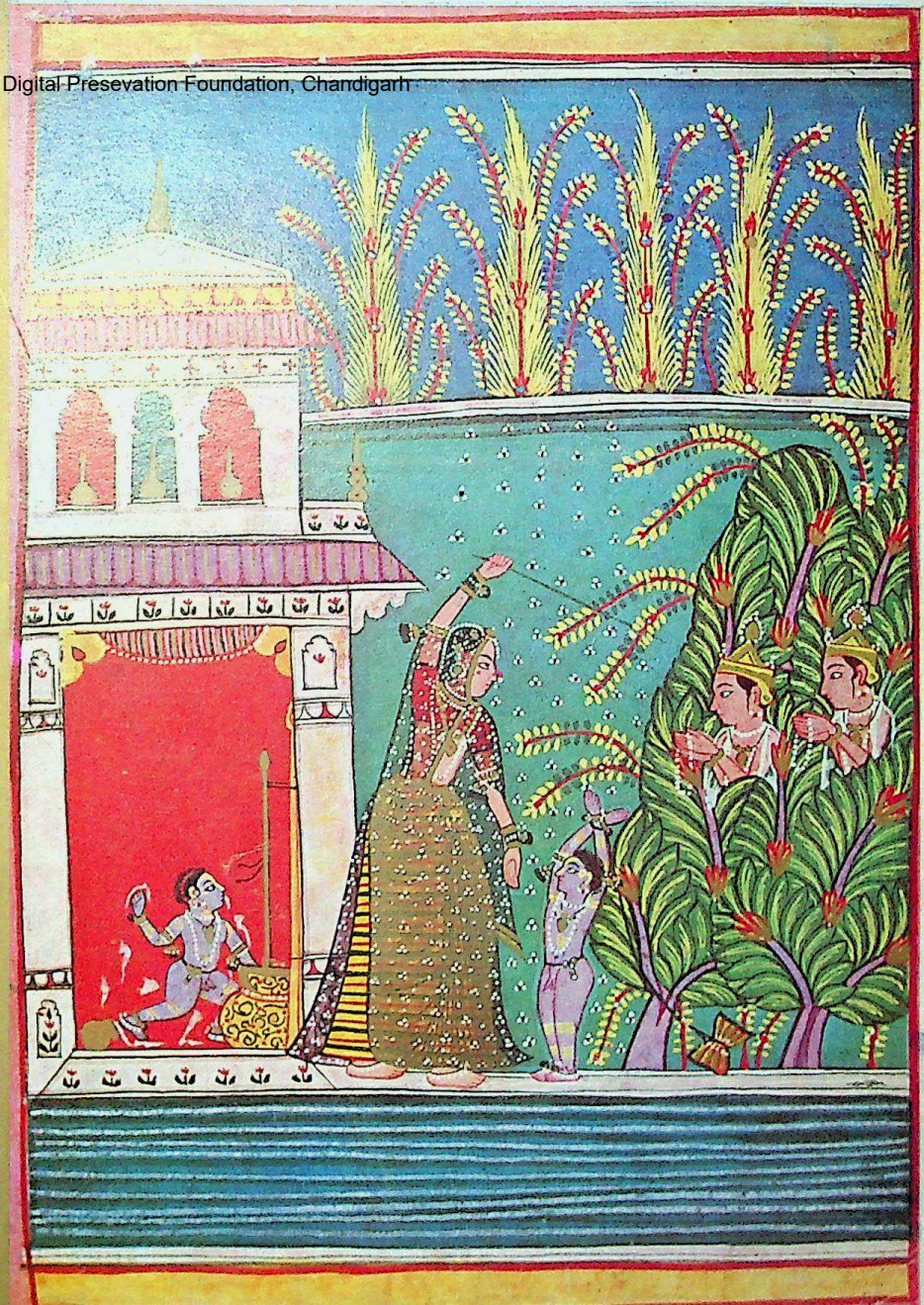
KṚISHṆA

of

The Bhāgavata Purāṇa, The Gīta Govinda
and other texts

5562

NATIONAL MUSEUM
NEW DELHI



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The Bhāgavata Purāṇa, The Gīta Govinda and other texts

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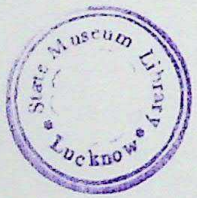

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PREFACE

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An exhibition on the theme of Kṛishṇa was planned to be organised as part of a major Kṛishṇa Festival on the occasion of the Janmāshṭamī but due to several commitments and some constraints this got delayed. It is a matter of deep gratification that the exhibition has been compiled now by the National Museum. The exhibition which consists of priceless works of art based on the Bhâgavata Purāṇa, the Gītā Govinda and other texts dealing with the life of Kṛishṇa have been collected from various museums and learned societies together with a handsome and representative contribution from the National Museum's own collections.

Special thanks are due to Dr. (Smt.) Kapila Vatsyayan, Additional Secretary, Department of Culture and a reputed scholar for contributing a Foreword to this catalogue and also for her keen and inspiring interest and guidance in bringing this exhibition to its successful culmination. We are grateful to the following museums, institutions and collectors *viz* : the Prince of Wales Museum, Bombay; the Bharat Kala Bhavan, Varanasi; the Ashutosh Museum, Calcutta; the Udaipur Government Museum, Udaipur; the Maharaja Sawai Man Singh Museum, Jaipur; the Orissa State Museum, Bhubaneshwar; the Jagdish & Kamla Mittal Museum, Hyderabad; the Rajasthan Oriental Research Institute, Udaipur; the Asiatic Society of Bombay; the Bhandarkar Research Institute, Poona; the L.D. Institute of Indology, Ahmedabad; the B.J. Institute of Learning, Ahmedabad; the Oriental Research Institute, Mysore and Shri J.P. Goenka, Bombay, who have so kindly lent their rare and valuable objects of art for this exhibition and for providing essential details of the objects for this publication. We are also grateful to Dr. P. Banerjee, former Assistant Director, National Museum for having taken the trouble of travelling extensively to make a selection of the manuscripts and paintings from several museums and institutions for this exhibition.

For the objects of the National Museum the Catalogue data for the archaeological objects has been provided by Dr. (Miss) Shashi Asthana, Keeper (Archaeology); for paintings by Shri O.P. Sharma, Dy. Keeper (Paintings); for Manuscripts by Dr. Narindar Nath, Keeper (Manuscripts) and Mrs. Shital Puri, Curatorial Associate; for Decorative Arts and Textiles by Mrs. Krishna Lal and for Arms by Shri Ram Avtar Sharma, Curatorial Associate (Arms).

Thanks are also due to Shri Rabindra Nath Panda, Section Officer, Department of Culture for identifying Oriya manuscripts and to Miss R. Vanaja, Keeper (Numismatics & Epigraphy) and Shri B. S. Bhatt, Senior Museum Lecturer of the National Museum for the South Indian Manuscripts.

Thanks are also due to Shri B.K. Dhar, Keeper (Display) and his staff for tastefully mounting the exhibition and to Dr. C.B. Pandey, Keeper (Publications) and his staff for the interest and care with which they have brought out this handlist in time. Mounting of the miniatures has been done by Shri Sohan Singh, Sr. Mount Designer and the Photo documentation by Shri Amrik Singh, Photo Officer and his staff.

I.D. Mathur
Assistant Director

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FOREWORD

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This exhibition revolving round the theme of Kṛishṇa was scheduled for *Kṛishṇa Janmāshṭamī*; it is now being held after Dussehra. Perhaps there is meaning in this change of schedule because Kṛishṇa and Rāma are both re-incarnations of the same supreme God Vishṇu, each different and complementary. The Kṛishṇa theme like that of Buddha, Rāma, Śiva and Devī has inspired great Indian poetry, sculpture, painting, music, dance and drama. The history of this prolific and pervasive creativity is largely known and yet no comprehensive statement has yet been made of the seminal role of the Kṛishṇa theme in the Indian arts, literary, plastic, pictorial and kinetic.

Voluminous critical literature has undoubtedly appeared on the evolution of Kṛishṇa as distinct from Vishṇu, Vāsudeva etc. This has been complemented by several single studies of the Kṛishṇa theme in specific school of sculpture painting and music and dance. A multi-dimensional study identifying the paths of inter-action and mobility is awaited. Initially the National Museum had envisaged a more comprehensive exhibition on the Kṛishṇa theme through examples drawn from sculpture ranging from the 5th to the 15th century and painting from the 15th to the 19th century. (On account of several commitments and some constraints this was not possible but) happily the National Museum has been able to compile an exhibition on the Kṛishṇa theme largely drawn from its own collections and some valuable loans. The central core are the illustrations of the two great works, namely *Śrīmad Bhāgavata Purāṇa* and the *Gita Govinda*. Post 12th century Indian art in any medium was deeply influenced by these two works; the history of their popularity and revival from the 15th to 18th century is well known.

The *Śrīmad Bhāgavata Purāṇa* develops the Kṛishṇa theme as narrated in the *Harivaṁśa* and *Vishṇu Purāṇa*. It unfolds the life of Kṛishṇa from birth, delineates his several *līlās* of childhood and adolescence. His dance with the *gopīs* is vividly described in the *Daśam Skandha*. Remeniscent of the *Vishṇu Purāṇa*, this is a class by itself. The poet Jayadeva picks the thin thread of half a line from the *Skandha* which refers to a particular *gopī* and constructs a poem unique to Indian poetry. Almost instantaneously the poem travels to every region of India. The incipient character of Rādhā of some earlier *Purāṇas* and of Hala's *Gāthā Sapta-Śatī* was given stature and quality which brought about a major change in the Kṛishṇa theme. She entered the *Rāsa* of the *Daśam Skandha*, she travelled alone or in conjunction, and ultimately she as if walked out of poetry to be deified in temple worship. No other poetic character has taken the journey of becoming myth and icon out of poetry. Normally the deity and myth are the content of art.

The life of Kṛishṇa from childhood to *Mathurāgaman*, the life of Kṛishṇa with Rādhā as created by the poet Jayadeva are the predominant themes of the exhibition, cutting across innumerable styles ranging from Mughal, Mewari, Malwa, Bikaner, Bundi, Kishengarh to Basohli, Kangra, Nurpur extending to Orissa and comprehending Andhra and Karnataka. The life of Kṛishṇa lives in line and colour in each painting school distinctively, each artist gives the theme a new interpretation and new individual quality while adhering to the formal elements of a regional school or style. In some, there is vigour and vitality, in others delicacy and refinement, some are static, others are full of movement. Some painters understand the theme at its pure literary levels, others re-live it on the mystical plane. Some use different planes and compose their paintings

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as dramatic occurances in concurrent time, others appear as if singing ballads sequentially, some use perceptive, others isometric vision. The rich diversity of interpretation comes through as one watches these paintings belonging to different schools of the medieval period. The *Śrīmad Bhāgvata* and the *Gīta Govinda* are the central core; however, equally important are the *Sūr Sāgar*, the *Bhramargīta* and the *Rasikapriyā* of Keśavadāsa and the *Bālagopālastuti*. A few examples of paintings inspired by Sūrdāsa, Keśavadāsa, Bihārī's *Satsaī* and Bilvamaṅgala's *Bālagopālastuti* are also included.

Much of this material was identified by Dr. P. Banerjee, former Assistant Director of the National Museum. He made extensive surveys for identifying material on the Kṛishṇa theme.

We are grateful to the many museums and libraries of the country who have so generously loaned their manuscripts and paintings. Some other material specially the unillustrated and illustrated manuscripts of the *Gīta Govinda* were identified by me during the course of my research on the *Gita Govinda*. Although the manuscript material both unillustrated and illustrated is sizeable and perhaps constitutes over 2,000 manuscripts, the National Museum has been able to include in this exhibition some specimens from different regions and schools. This will give an idea of the pervasive influence of this text between the 13th and the 18th century. Many of the manuscripts and paintings were located for the first time and a chronology of the illustrated manuscripts of the *Gīta Govinda* was established. The few select examples included in the present exhibition of the National Museum will, I hope, be followed by another exhibition on the *Gīta Govinda* alone. Shri O.P. Sharma's introduction gives an account of the material that was collected during this research as also other supplementary material available in the collections of the National Museum.

The illustrated manuscripts of the *Sūrā Sagar*, the *Rasikapriyā*, Bihārī's *Satsaī* are evidence of the continued popularity of the theme and contribution made by poets and painters from different parts of India. The *Rasikapriyā* was illustrated in different styles, Mughal, Deccani, Rajasthani and Pahari. It provides a very interesting comparison and contrast to the illustrations of the *Bhāgvata Purāna* and the *Gīta Govinda*. Levels of meaning undergo a transformation, some are lost, others more definitely underlined. The compositional patterns of the painting and even the tonability of shades and colours is determined by this change of ethos in the poetic piece. This group offers much scope for understanding the relationship of text (*sāhitya*) and painting (*chitra*).

The Kṛishṇa theme, however, was not restricted only to unillustrated and illustrated manuscripts and paintings. Wooden boxes, book covers, swings, *rumāls*, arms, spears, utencils and a vast variety of decorative arts show Kṛishṇa either stealing butter or playing on the flute or dancing with the *gopīs* or sitting with Rukmaṇī or Satyabhāmā. Some of these have also been included in the exhibition. Each expresses the joy and ecstacy of the theme and its crucial impact at the level of every day functionally. He is here and now part of the daily routine : all function becomes conscerated.

It is hoped that the National Museum will present a series of exhibitions drawing upon its rich collections and the generous loans of other museums.

Kapila Vatsyayan
Additional Secretary
Department of Culture

INTRODUCTION

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For thousands of years the story of Kṛishṇa like that of Rāma has exercised tremendous influence on the lives of the Indian people and has made a profound impact on the culture of India. His life and teachings have been an eternal source of inspiration to the poets and artists.

The origin of the Kṛishṇa legend is shrouded in mystery. It is only in the Epic and Puranic age that he emerges into a position of pre-eminence as one of the chief incarnations of the Supreme God Vishṇu. As Kṛishṇa is inseparably linked with Vishṇu, it would be relevent to discuss briefly the origin and development of the concept of Vishṇu before tracing the history of the Kṛishṇa legend.

Vishṇu was not a major god in the Ṛigvedic period but still was of some importance. In the Ṛigveda, Vishṇu is associated with the idea of swift far-extending regular motion. Several epithets used for Vishṇu are—*urukrama*, *urugāya* (one of the great strides), *trīvikrama* (one of the three strides relating to the progress of the Sun through the firmament) etc. The special character of Vishṇu emphasised in the Purāṇas as the preserver and benevolent deliverer is also mentioned in the Vedas. The gradual rise of Vishṇu to importance in the late Vedic period, however, was primarily due to his being associated with sacrifice. "In the Epic and Puranic age Vishṇu is regarded as the most influential member of the later Brahamanical triad—Brahmā, Vishṇu and Śiva. But this Vishṇu round whom one of the major Brahamanical cults grew up, was really a result of the syncretism of three god-concepts,—the man-god Vāsudeva-Kṛishṇa, the Vedic sun-god Vishṇu and the cosmic god Nārāyaṇa of the Brāhamaṇas."

The antiquity of the Kṛishṇa legend has been traced by some scholars to the period of the *Ṛigveda*, the most ancient scripture. A Vedic chieftain mentioned in this text bears the name of Kṛishṇa. Refering to this Kṛishṇa who encamped on the banks of Aṁśumatī with ten thousand soldiers the god Indra ordered the Maruts : "I have seen Kṛishṇa swiftly moving on the uneven bank of Aṁśumatī, like a cloud touching the water, heroes I send ye forth, go and fight the battle." The *Ṛigveda* also mentions another Kṛishṇa, a sage who was one of the composers of the Vedic hymns. This evidence, however, is too meagre to conclude that the Vedic chieftain and the other Kṛishṇa who composed some of the Vedic hymns were the same as Kṛishṇa-Vāsudeva mentioned in the *Mahābhārata* epic and the *Purāṇas* which describe Kṛishṇa as an incarnation of the Supreme God Vishṇu who is one among the Hindu Trinity—Brahmā the Creator, Vishṇu the Preserver and Śiva the Destroyer.

The *Atharvaveda* which was composed much later than the Ṛigveda, refers to one Kṛishṇa as the destroyer of Keśī. This incedent of killing of the demon Keśi is also mentioned in the Purāṇas.

The *Chhāndogya Upanishad* of the sixth century B.C. refers to Kṛishṇa and says that Kṛishṇa, Devakī Putra (son of Devakī) received instructions from the sage Ghora Aṅgirasa and thus became free from desire.

Vāsudeva (i.e. Kṛishṇa) is also mentioned in association with Arjuna in the *Aṣṭādhyāyī* of Pāṇini, the great Sanskrit grammarian (6th century B.C.), which establishes that Kṛishṇa Vāsudeva was regarded as a divinity by Pāṇini's time.

The divinity of Kṛishṇa is well established in the *Mahābhārata* and the *Bhagavad Gītā*. The former text also narrates the qualities of Kṛishṇa as an ideal human being. Kṛishṇa was a contemporary of the Pandavas and as their ally took a leading part in the *Mahābhārata* war which was fought almost three thousand years ago.

The personality of Kṛishṇa emerges much more clearly in the *Harivaṁśa*, an appendix of the *Mahābhārata* and the *Purāṇas* which extol him as an incarnation of the Supreme God Vishṇu and give an account of his early life. The most detailed description, however, is found in the *Bhāgavata Purāṇa*. His later life is described mainly in the *Mahābhārata* composed by the sage Vyāsa.

The story of Kṛishṇa's life as described in the *Bhāgavata Purāṇa* runs as follow :

Kṛishṇa belonged to the Vṛishṇi branch of the Yādava family of Mathura and was the eighth child of his parents, Devakī and Vasudeva. He was born

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on a dark night in a prison cell of the king Kamsa who was a tyrant. Kamsa had usurped the throne of Mathura by deposing his father Ugrasena. Kṛishṇa's mother Devakī was a cousin of Kamsa. A divine prediction that a son of Devakī would kill Kamsa frightened him so much that he put Devakī and her husband Vasudeva into the prison. The first six sons of Devakī were killed by Kamsa. But the seventh son was miraculously transferred into the womb of Rohiṇī who was the second wife of Vasudeva and lived incognito in the house of Nanda in Gokula. Rohiṇī's son was born there and was known as Balarāma. At the time of Kṛishṇa's birth as an incarnation of the supreme God Vishṇu, Yoga Māyā the illusive energy of Vishṇu was born as a daughter of Yaśodā and Nanda at Gokula. After birth, Kṛishṇa gave a vision of divinity as four-armed Vishṇu to his parents. The guards of the prison fell into a deep slumber and the doors of the prison opened automatically enabling Vasudeva to save the new-born baby from the wrath of Kamsa. He took Kṛishṇa out of the prison for carrying him to Gokula. While he was crossing the swollen river Yamuna he was protected by Nāga Śesha who spread his hoods over Kṛishṇa. It was a dark and stormy night accompanied by heavy rains. As Vasudeva was wading through the river the water level was going up and up and then a miracle happened. As soon as the water touched Kṛishṇa's feet its level suddenly fell, enabling Vasudeva to cross the river safely. On reaching Gokula he found everybody asleep. He quietly put baby Kṛishṇa by the side of Yaśodā and took away her newly born daughter Yoga Māyā. When he reached the prison cell with the female child the doors of the prison closed and hearing the cries of the child the guards woke up and immediately informed Kamsa of the birth of the child. Kamsa, rushing to the prison cell, caught hold of the child and hurled her against a stone. The child, however, slipped out of his hands and rising up in the sky declared that one who was destined to kill him (Kamsa) was born elsewhere. This made Kamsa very much frightened.

At Gokula Nanda and Yaśodā who took Kṛishṇa as their own child celebrated his birth with great pomp. As Kṛishṇa grew up, Kamsa became very apprehensive of his life and sent a number of demons to kill Kṛishṇa. Putanā, the demoness, Śakaṭāsura—the Cart-demon and Tṛiṇāvarta—the Whirlwind -demon who attacked Kṛishṇa one after other were overcome and destroyed by him and the people of Gokula were wonderstruck at his miraculous deeds.

Nanda apprehended more attempts on the life of Kṛishṇa and hence in consultation with the village elders migrated with his clan from Gokula to Vṛindāvana—a village with green pastures and woodlands.

Thus Kṛishṇa grew up in the sylvan environments of Vṛindāvana. The inhabitants of Vṛindāvana were delighted to see Kṛishṇa playing with cowherd boys, tending the cows with *gopas* and returing home at the hour of cowdust. He won the hearts of gopas and gopis with his physical charm and miraculous feats. The melodious music of his flute had a magical effect on them and even on the birds and animals.

While Kṛishṇa was leading a happy and peaceful life at Vṛindāvana, the evil mind of Kamsa, the king of Mathura was hatching diabolical plans to destroy Kṛishṇa. He despatched many demons such as Vatsāsura, the Calf-demon; Bakāsura, the Crane-demon; Aghasura—the Dragon-demon; Arishṭāsura—the Bull-demon; Keśi—the Horse-demon etc. to kill Kṛishṇa. But all of them were destroyed by Kṛishṇa. The demon Pralamba was killed by Balarāma. Kṛishṇa performed many other miracles; he swallowed the forest fire to save the inhabitants of Vṛindāvana, subdued the mighty serpent Kāliya who poisoned the water of the Yamuna and humbled the pride of the god Brahmā who stole away the herds of Vṛindāvana and hid them in a cave. He advised the people to give up the worship of god Indra and to commence the worship of the Mount Govardhana. This infuriated Indra and in order to teach a lesson to Kṛishṇa and to the cowherds he let loose torrential rains to destroy Vṛindāvana. Kṛishṇa rescued the people and their herds by holding up the Mount Govardhana on his finger like an umbrella providing shelter to them. Thus he humbled the pride of Indra. Once, when the milkmaids were bathing in the river Yamuna, Kṛishṇa stole their clothes and climbed a tree as he did not like their bathing naked in the river particularly on the day of their fast. He returned the clothes to them only when they came out of the water and promised not to repeat that mistake. In this episode the nakedness of *gopīs* has, however, been interpretted mystically as an "Image of the poverty and humility with which the souls of men must submit themselves to the will of God."

The Rāsa dance of Kṛishṇa with *gopīs* is also described in detail. The dance took place on a very pleasant moonlit night in beautiful surroundings. Kṛishṇa played on his magic flute attracting *gopīs* who hurried to the place where Kṛishṇa waited for them, Kṛishṇa sported with them but finding that they were filled with pride as each *gopī* thought that she was the most favoured one, he suddenly disappeared to humble their pride. When *gopīs* did not find him amidst them they were struck with grief and remorse. They began to search for him but in vain. Finding that their pride had vanished, Kṛishṇa reappeared among them. His subsequent union with *gopīs* in the Rāsamaṇḍala is the most essential part of the Rāsa Līla. Even gods with their consorts hurried to witness this magnificant sight and rained down flowers. He danced with the *gopīs* in a circle multiplying himself into as many forms as there were *gopīs*. After the Rāsa dance Kṛishṇa and the *gopīs* entered the river Yamuna and were engaged in the water sports.

All attempts of Kamsa to have Kṛishṇa killed failed. He ultimately thought of killing him by a stratagem. He arranged for a sacrifice in Mathura and invited Kṛishṇa and Balarāma on the occasion. They accepted the invi-

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tation and reached Mathura. As planned by Kamsa, a furious elephant Kuvalayāpīda was let loose on Kṛishṇa. But Kṛishṇa overpowered and killed him. Two powerful wrestlers named Chāṇura and Mushṭika were defeated and killed by Kṛishṇa and Balarāma in the combat. Then came the turn of Kamsa who was seized and slain by Kṛishṇa. That marked the end of Kamsa's tyranny. The throne of Mathura was restored to Ugrasena, the deposed father of Kamsa. He also liberated his parents Vasudeva and Devakī from the prison. Thereafter, Kṛishṇa and Balarāma went to Sandipani and learnt from him the Vedas and sixty four arts in the course of sixty four days.

Jarāsandha, father-in-law of Kamsa attacked Mathura repeatedly to avenge Kamsa's death but every time his armies were defeated by Kṛishṇa. When he attacked Mathura with the aid of a foreign king Kāla Yavana, Kṛishṇa with the inhabitants of Mathura withdrew from Mathura and migrated to Dvārakā. He established a new kingdom there and his kinsmen lived in peace.

The marriage of Rukmiṇī with Kṛishṇa is a very fascinating episode in the *Bhāgavata Purāṇa*. Rukmiṇī, daughter of the king of Vidarbha fell deeply in love with Kṛishṇa. But her brother Rukmi who hated Kṛishṇa settled her marriage with Śiśupāla, the king of Chaidya. When Rukminṇī went to worship at the temple of Ambikā, she was carried away by Kṛishṇa. Śiśupāla's allies including Jarāsandha pursued Kṛishṇa but were defeated by Kṛishṇa's forces. Later, Rukmi who pursued Kṛishṇa was also defeated. On reaching Dvārakā, the marriage of Kṛishṇa and Rukmiṇī was performed with great pomp.

Even after migrating to Dvārakā Kṛishṇa continued to struggle against the tyrant rulers. He attacked Prāgjyotishapura and killed its cruel ruler Naraka. He also under-took several other adventures. In order to please his favourite wife Satyabhāmā he took away the Pārijāta tree from the god Indra's abode by defeating him. On his advice Bhīma was able to kill the wicked Jarāsandha in a combat. When Śisupāla insulted Kṛishṇa at the Rājasūya sacrifice of the Pāṇḍava ruler Yudhishṭhira, Kṛishṇa killed him. The *Bhāgavta Purāṇa* mentions incidents of Kṛishṇa's lite which are very popular with the artists. The first incident is Kṛishṇa's meeting with his old friend and classmate Sudāmā at Dvārakā. Kṛishṇa received him with great honour and affections. Sudāmā, a poor Brahmin was sent by his wife to Kṛishṇa for seeking his help. Sudāmā did not ask for anything when he met Kṛishṇa, but on his return he was surprised to find a palatial building in place of his cottage. Sudāmā, of course, understood that it was due to the grace of Kṛishṇa. The second incident is Kṛishṇa's meeting with *gopas* and *gopīs* at Kurukshetra.

In the *Mahābhārata* we see Kṛishṇa performing a great role. The Kauravas invited their cousins Pāṇḍavas to a game of dice in which the latter lost everything including their wife Draupadī, At the behest of Duryodhana the chief of Kauravas, Duḥśāsana dragged Draupadī to the assembly hall and attempted to strip her naked. Everybody including Pāṇḍavas felt helpless. At the end Draupadī prayed to Kṛishṇa for help. Listening to her prayers, Kṛishṇa though unseen supplied innumerable clothes to her. Duḥśāsana was exhausted while attempting to unrobe her to the surprise of all present. Dhṛitarāshṭra, the Kaurava king at last granted liberty to Pāṇḍavas and Draupadī to return to Indraprastha. But, the wicked Śakuni again instigated Duryodhana to invite Yudhishṭhira to a game of dice, Yudhishṭhira with his brothers came to play the game and again lost his kingdom. As a result he, his brothers and Draupadī were exiled for thirteen years, out of which one year was to be spent incognito by them.

After termination of the period of Pāṇḍavas' exile Kṛishṇa tried to avert the impending war between the Pāṇḍavas and their cousins Kauravas by advising the King Dhṛitarāshṭra to give back to the Pāṇḍavas their share of the kingdom but his sons, the Kauravas did not listen to Kṛishṇa's advice and were determined to deprive the Pāṇḍavas of their just rights. All efforts made by Kṛishṇa to bring peace between the cousins failed and the war became inevitable. Both sides started making preparations for the war and for enlisting the support of their allies. Arjuna the bravest among the Pāṇḍavas and Duryodhana the Kaurava chief went to Dvārakā almost simultaneously though separately to seek Kṛishṇa's help. Kṛishṇa agreeing to do so put his armies on one side and himself unarmed and with a vow not to fight on the other. The first choice was given to Arjuna who chose Kṛishṇa whereas Duryodhana was happy to have Kṛishṇa's armies on his side. When Duryodhana left, Kṛishṇa asked Arjuna why he had chosen him as his ally and not his armies. Arjuna replied, "You alone are enough to destroy all the enemies, victory and fame follow you like your shadow, they are inseparable from you. It has been my innermost desire for a long time to make you my guide and protector, to entrust myself completely to your loving care and grace. Kṛishṇa please fulfil my wish." Kṛishṇa gladly agreed to act as Arjuna's charioteer.

When the rival armies stood facing each other on the historic battle-field of Kurukshetra, ready to fight, Arjuna's mind wavered as he thought that he would be committing sinful acts by fighting and killing his own kinsmen and preceptors. Addressing Kṛishṇa he saïd, "with my mind bewildered about my duty, I entreat you, say definitely what is good for me, I am your pupil. Do instruct me. I have taken refuge in you" At this critical juncture Kṛishṇa advised Arjuna to perform his duty selflessly as a warrior and to fight with determination without desiring the fruits of his actions. He also gave him the assurance," I have already slain them. You be merely my instrument." Kṛishṇa revealed his Cosmic Form to Arjuna, out of grace for his devotee. Arjuna being unable to stand it begged Kṛishṇa to withdraw it and to reappear in his human form. Lord Kṛishṇa in his great mercy acceded to his request.

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Kṛishṇa's immortal message to Arjuna is epitomised in the *Bhagavad Gita* which was composed by the sage Vyāsa much after the event. The philosophy of the *Gītā* laid the foundation of philosophy of the Bhāgavata cult and modern Vaishṇavism.

With the Kṛishṇa on the side of Pāṇḍavas the vicotry of Pāṇḍavas was a foregone conclusion. The war resulted in the downfall and complete destruction of the Kauravas and Yudhishṭhira the chief of Pāṇḍavas was able to establish a kingdom based on Dharma (righteousness).

After the termination of the Mahābhārata war Kṛishṇa returned to Dvārakā and lived for thirty-six years after that. He felt very unhappy in his last days. He understood that the end of his kinsmen, the Yādavas, had come. The Yādavas indulged in wine and got involved in fighting and killing one another. After the death of Balarāma Kṛishṇa wandered in the forest for some time and laid himself down in meditation. At that time Jara, a hunter, mistaking Kṛishṇa for a deer pierced his heel with an arrow. Kṛishṇa left his mortal body and ascended the heavenly abode. The whole of Dvārakā was submerged in the ocean after the death of Kṛishṇa. The surviving members of his family were taken to Hastinapura by Arjuna.

There was a great upsurge of Vaishṇavism particularly of the Kṛishṇa cult in the medieval period due to the preachings of the great saint-poets. The early Vaishṇava literature is, however, the work of Sanskrit scholars like Rāmānuja, Madhva and Nimbārka. This literary movement found its supreme expression in the *Gita Govinda* of Jayadeva. "What Rāmānuja gospel was to the Vaishṇava philosophy, the *Gita Govinda* was to that body of literature and art which is termed as the Vaishṇava cultural renaissance". Jayadeva was a saint-poet of great eminence who lived in the 12th century and hailed from Bengal. The *Gita Govinda,* the song of the divine love of Govinda Kṛishṇa and Rādhā the favourite *gopī*, is an unusual combination of lyrical, dramatic and narrative forms in Sanskrit. It is divided into twelve contos and is interspersed with songs together with indications of the melody which they are meant to accompany. It deals with the separation and reconciliation of Kṛishṇa and Rādhā. "The lord is entangled in the world of the senses, represented by the *gopīs*. He is reminded by the 'Messenger' and then returns to Rādhā whose forgiveness leads to perfect union of soul and body." The *Gita Govinda* marks for the first time the ascendence of Rādhā, the favourite *gopī*. Thereafter, she becomes very popular and appears invariably with Kṛishṇa in the later literary works.

Jayadeva was followed by several great teachers and poets who wrote in the regional languages. They were Rāmānanda (end of 14th century and beginning of 15th century), his great disciple Kabir who lived in the 15th century and died in 1518, Vidyāpati, Umāpati, Chaṇḍī Dāsa (15th century) Vallabha (born 1479) who wrote in Sanskrit and established the cult of Pushṭimārga and worship of Śrī Nāntha jī, the great sant Caitanya, from 1485 to 1533, Tulsīdāsa from 1532-1623 and Sūradāsa c.1483-1563, followed by Keśava Dāsa (1555-1617) and Bihārī Lal (c. 1603-1663). Mīrā Bāī a princess of Rajasthan and a great devotee of Kṛishṇa composed songs glorifying lord Kṛishṇa.

Vallabhācharya, the son of a Tailanga Brāhmaṇa, who lived at Vṛindāvana and Mathura established the worship of Śrīnāthajī—a manifestation of Kṛishṇa. The legend says that Gopāla-Kṛishṇa manifested himself on the Mount Govardhana in the form of Devadamana or Śrīnāthajī which led to the discovery of a buried image. Appearing to Vallabha in a dream he called him to visit him and asked him to erect a shrine for himself for preaching his worship which would lead to the Pushṭimārga (the path of divine grace). Due to Aurangzeb's persecutions the followers of the Vallabha sect sought protection of Raj Singh of Udaipur who gladly gave them a grant of villages and also invited them to bring the image of Śrīnāthajī for installation there. While the image was being taken by the party the wheels of the cart stuck fast at a place now called Nāthadvārā near Udaipur. This was taken as an indication that the god wished his shrine to be constructed at that spot. Accordingly, the shrine was erected at that very spot.

Sūradāsa the blindsaint-poet of Agra (c. 1483-1563) was the disciple of Vallabhāchārya. He was a great devotee of Kṛishṇa. His work *Sūrasāgar* in Hindi is devoted to the exploits of Kṛishṇa especially his pranks in childhood. The poet Rasakhān (born c. 1558) wrote poems in praise of Rādhā and Kṛishṇa.

Keśava Dāsa of Orchha (1555-1617) composed the famous *Rasikapriyā*—work in Hindi dealing with the loves of Kṛishṇa and Rādhā portraying them as the ideal hero and heroine.

Bihārī Lal (c. 1603-1663) wrote *Satsaī*—a collection of seven hundred verses on the amours of Rādhā and Kṛishṇa.

The earliest representation of the Kṛishṇa theme occurs on some silver coins of the Indo-Greek King Agathocles, 2nd century B. C. found at Ai Khanoum in Afghanistan. The coins depict Kṛishṇa and his brother Balarāma. A sculpture of the Śuṅga period showing Balarāma in the State Museum, Lucknow is equally early. The Vāsudeva-Sankarshaṇa group with Ekānaṁśā in between, in the Patna Museum and another sculpture depicting 'Vasudeva carrying Kṛishṇa across the Yamunā' in the Mathura Museum belong to the Kushan period (2nd century). Several scenes from Kṛishṇa's life are carved on the Mandor pillar, Gupta, 4th-5th century, Rajasthan, in the Sardar Museum Jodhpur. Other examples of the Gupta sculptures on this theme are: 'Kṛishṇa upturning the cart', 'Vasudeva carrying Kṛishṇa to Gokula', 'Kṛishṇa lifting

Mount Govardhana' and 'Kṛishṇa and Sudāmā, all from Deogarh, 5th century; 'Kṛishṇa subduing the serpent Kāliya' and 'Kṛishṇa lifting Mount Govardhana' 5th century, in the Government Museum, Mathura; 'churning of curd' and 'Kṛishṇa lifting Mount Govardhana', 5th century, in the Bharat Kala Bhavan, Varanasi.

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A sculpture showing 'Kṛishṇa killing the demon Keśi', belonging to the Pratihara period (8th-9th century) from Abaneri is in the collection of the Amer Museum Rajasthan. Another example of the Pratihara sculpture depicting the scene of 'Kṛishṇa subduing the serpent Kāliya' occurs in the Harihara Temple, Osian in Rajasthan. The episode of 'Kṛishṇa killing the demoness Pūtanā, is illustrated on a sculpture in the Lakshmana Temple, Khajuraho (953-954) in Madhya Pradesh. A sculpture belonging to c. 7th-8th century and preserved in the State Museum, Bhubneshwar, Orissa, depicts the scene of 'Kṛishṇa subduing the serpent Kāliya'. A panel showing 'churning of curd', is an example of 11th century sculpture from the Lingaraja Temple, Bhubneshwar.

Scenes from the life of Kṛishṇa are illustrated in the sculptural panels occuring in many temples in the states of Karnataka, Tamil Nadu, Kerala and Andhra in South India. The temples and monuments where these scenes appear are as follows : the Gateway of Northern Fort, Badami, 6th-7th century; the Visvanātha Temple, Pattadakal, 6th-7th century; the Mallikarjuna Temple, Pattadakal, 6th-7th century; the Hoysalesvara Temple, Halebid, 12th century; the Amritesvara Temple, Amritpur, end of 12th century; the Chenna Keśava Temple Belur, 12th-13th century; the Somnathpur Temple, 13th century; the Vithaldeo Temple, Hampi, 15th-16th centuries in Karnataka; the Dharamaraja Ratha, Pallava, 7th century, Mahabalipuram in Tamil Nadu; the Narayana Kanur Vishnu Temple, 12th-13th century, Ramantali, Cannanore District, in Kerala; the Kesavasvami Temple, 14th-15th century, Pushpagiri in Andhra.

Several sculptures depicting scenes from Kṛishṇa's life also occur in the Paharpur Temple, c. 8th century, in Bangladesh.

Kṛishṇa and episodes from his life, are also represented in bronze and terracotta. Some examples of bronzes from the National Museum collection included in the exhibition are : 'Kṛishṇa subduing the serpent Kāliya' of the Chola period (10th cent. A.D.); 'Bāla Kṛishṇa', Vijayanagara' (15th cent. A.D.); Crawling Kṛishṇa, Kṛishṇa, Rukmiṇī and Satyabhāmā, of the Nāyaka period (17th-18th cent. A.D.).

The specimens of terracotta in the exhibition viz : 'Yaśodā carrying baby Kṛishṇa', 'Yaśodā scolding Kṛishṇa' and 'Veṇugopāla', etc. (18th cent. A.D.) belonging to the National Museum are from West Bengal. 'Kṛishṇa dancing with gopīs' of the same provenance and period, from the Ashutosh Museum of Indian Art, Calcutta is also included in this group.

Scenes from Kṛishṇa's life appear in the wall paintings occurring in the temples and palaces in South India, Rajasthan, the Pahari region and several other places in India. A large number of manuscripts on the theme of Kṛishṇa were written in Sanskrit and the regional languages all over India. Some of these manuscripts are illustrated with scenes from Kṛishṇa's life in various styles of painting.

It is, however, in the Rajput art of Rajasthan and the Pahari region during the 17th and 18th centuries that illustration of the life of Kṛishṇa finds the best expression. The childhood pranks of Kṛishṇa, his exploits and amours with *gopīs* deeply touched the hearts of the patrons and painters who considered him not only as an incarnation of God but also as an ideal man who loved in the village surroundings, tending cows, playing with Gopas and acting as their friend philosopher and guide. The products of this great movement are, therefore, those manuscripts and paintings that illustrate the life of Kṛishṇa and his loves with *gopīs* as narrated in the *Bhāgavata Purāṇa*, the *Gītā Govinda*, the *Rasikapriyā*, the *Sūrasāgara* and the Bihārī's *Satsaī* etc. "The typical examples of Rajput painting, like every other expression of mystical intuition have for us this lesson, that what we cannot discover at home and in familiar events, we cannot discover anywhere. The Holy Land is the land of our own experience. All is in all : and if beauty is not apparent to us in the well-known, we shall not find it in things that are strange and far-away."

"Those that represented the Kṛishṇa-Līlā, understood the union of love and renunciation in life, and the secret of limitless life in this world. It needs not to say, that just as village life afforded the sufficient material for the imagery of the Kṛishṇa-Līlā, so in respect of the epics, when these were represented, it was not by students of archaeology acquainted with what might have been the costume and manners of pre-Buddhist India, but by men who pictured to themselves the epic heroes in terms of their own experience; there was nothing romantic in their conception of the past, just as there was nothing remantic in their comception of heaven. Time and space were faint; and all ages and all conditions alike seemed to pass before their eyes in terms of the present moment."

The *Bhāgavata Purāṇa*, a popular text was extensively illustrated in various styles of painting. Two earliest series of the *Bhāgavata Purāṇa* were executed in the Lodi Sultanate style which continued in the early Akbar period (c. 1560-70). Three folios from these series are in the exhibition. The other examples of early Bhāgavata painting are : a folio executed in the Western India style in the late 16th or early 17th century, a folio illustrating Kṛishṇa's nativity in the Popular Mughal style of early 17th century, both from the National Museum

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collection, and a folio showing Kṛishṇa taking leave of the Pāṇḍavas after the Rājasūya sacrifice painted in the Rajasthani style by Govinda, son of Nārada in A.D. 1611, formerly in the Pustak Prakash Fort Library, Jodhpur.

Several series of the *Bhāgavata Purāṇa* were painted in the Malwa style from the middle of the 17th to the end of the 17th century. A number of folios from three different series of the Malwa *Bhāgavata Purāṇa* are included in the exhibition. A manuscript of the *Bhāgavata Purāṇa* belonging to the Bhandarkar Oriental Research Institute, Poona, was painted by the artist Sahibdin in A.D. 1648 in the Mewar style. A fragmentary manuscript on the same subject illustrated in Mewar style and attributed to Sahibdin is preserved in the National Museum which also possesses serveral folios of the *Bhāgavata Purāna* executed in the Mewar style in the 18th century A.D. A painting showing 'Kṛishṇa lifting Mount Govardhana, painted by the artist Sahibdin in the Bikaner style, c. 1690 exists in the British Museum, London. Two folios from another series of the *Bhāgavata Purāṇa* executed in the same style in c. 1750 are in the collection of the National Museum. They illustrate the 'Birth of Kṛishṇa' and 'Kṛishṇa killing Tṛiṇâvarta'. A *Bhāgavata Purāṇa* written in Vraja Hindi and illustrated in the Bikaner style of the late 18th century belongs to the L.D. Institute of Indology, Ahmedabad, and a *Bhāgavata Purāṇa* (Daśamaskandha), Gujarati translation of the original, executed in the Jodhpur style in the late 18th century is in the collection of the National Museum. A miniature showing 'Kṛishṇa lifting the Mount Govardhana' painted in the Kishangarh style by the artist Nihal Chand in c. 1750 A.D. is in the possession of the Bharat Kala Bhavan, Varanasai. Nihal Chand, the well -known painter, worked under the patronage of Raja Savant Singh of Kishnagarh (1699-1764). Savant Singh wrote devotional poems in praise of Kṛishṇa and Rādhā, under the pen-name of Nāgarī Dās. Some of his verses form the subject matter of beautiful paintings executed by Nihal Chand and other painters of the Kishangarh school. A painting illustrating the 'Hour of Cow-dust', late 18th century is from Jaipur. A *Bhāgavata Purāṇa*, illustrated in the Bundi style, c. 1660 A.D. is in the collection of the Kota Museum.

A wooden book-cover illustrating the 'Departure of Kṛishṇa and Balarāma on a chariot to Mathura is an example of the late 17th century Bengal painting.

The theme of the *Bhāgavata Purāṇa* was no less popular in the Pahari region as is evident from miniatures illustrated in various styles of the Pahari painting : The Basohli, Guler, Kangra, Kulu, Mandi, Bilaspur and Garhwal etc. A few series of the *Bhāgavata Purāṇa* painted in the Basohli style and its idioms are available in various Museums and private collections. A Hindi translation of the *Bhāgavata Purāṇa* (Tenth Book) by Bhopati transcribed by Misra Sewā Rām for Rām Dyāl at Meerut, illustrated in the Kangra style and dated 1776, folios from a *Bhāgavata Purāṇa* series executed in the same style for Maharaja Sansar Chand of Kangra in c. 1785-90, folios from a manuscript illustrated by the artist Bhagwan in 1794 at Kulu in the Kulu style, a folio from Mandi illustrating 'Kṛishṇa swallowing, the forest fire, c. 1660, 'Kṛishṇa lifting Mount, Govardhana, c. 1800, from Garhwal and 'Kṛishṇa on the lotus bed, c. 1690 from Bilaspur, are in the possession of the National Museum. The Museum also possesses several examples of manuscripts of the *Bhāgavata Purāṇa* illustrated in the Kashmir style belonging to 18th and 19th centuries. They are : a manuscript in the form of a paper scroll written in Sanskrit in minute calligraphy enclosing small miniatures in circles; a Punjabi translation of the *Bhāgavata Purāṇa* written in Gurumukhi script; a manuscript in Sanskrit and a Persian translation of the *Bhāgavata Purāṇa*.

'Kṛishṇa picnicing in a forest in the collection of the Prince of males Museum, Bombay is an example of the Nagpur style of the late 18th century.

The *Harivaṁśa Purāṇa* was illustrated in several schools of painting : the Mughal, Rajasthani and Pahari. A manuscript of the *Harivaṁśa* painted in the Mughal style of the Akbar period (c. 1590) is preserved in the Victoria and Albert Museum, London. A series of the Usha-Aniruddha story from the *Harivaṁśa* executed in the Kota style (c. 1800) and a series of the Pārijātaharaṇa and the Shaṭapura-vadha stories from the same text illustrated in the Kangra style c. 1800, exist in the collection of the National Museum.

The *Mahābhārata*, the great Indian epic, was illustrated in several styles of painting—the Mughal, Deccani, Rajasthani and Pahari.

A manuscript of the Āraṇyakaparvan of the *Mahābhārata* existing in the Asiatic Society, Bombay, was painted at Kachchhauva near Agra in 1516 in the Sultanate style in the time of Sultan Skandar Lodi (1489-1517).

The emperor Akbar (1556-1605) was greatly interested in the Indian epics-the *Rāmāyaṇa* and the *Mahābhārata* and had commissioned their translations into Persian.

At the command of Akbar, Naqib Khan, Abd-al Qadir, Bada'oni and Shaikh Sultan Thamisari undertook the translation of the *Mahābhārata* in 1582 and it was completed in 1589. The Persian translation of the *Mahābhārata* is known as the *Razmnāmā*. A manuscript of the *Razmnāmā* now in the Maharaja of Jaipur Museum, was made for emperor Akbar himself and was executed between c. 1584-1589. Akbar had given instructions to his courtiers to possess copies of such works as were translated into Persian at his command. This explains the existence of several manuscripts of the *Razmnāmā*, dispersed in several museums, executed in the Popular Mughal style which is inferior in quality to the Imperial Mughal style. The manuscripts were most probably

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commissioned by the Mughal courtiers of the Akbar and Jahangir period. One such *Razmnāmā* manuscript painted in the Popular Mughal style in 1616 exists in the British Museum, London. Many folios of this manuscript are signed by the painters Abdullah and Fazl. Another such manuscript painted in 1598 is available in the Museum and Picture Gallery, Baroda.

A manuscript of the Udyoga Parvan of the *Mahābhārata* illustrated in the Deccani style and dated 1691 A.D. and an illustrated *Razmnāmā* (Persian translation of the *Mahābhārata*) c. 18th century, from Uttar Pradesh are in the collection of the National Museum.

A few paintings on the theme of the *Mahābhārata* included in the exhibition represent examples from the Pahari and Rajasthani schools.

The exhibition includes several manuscripts of the *Bhagavad Gita* and allied texts. A Pancharatna Guṭakā, Collection of Five Jewels—the *Bhagavad Gita*, the *Vishṇusahsranāma*, the *Bhishmastavarāja*, the *Anusmṛiti* and the *Gajendramoksha* from the *Mahābhārata* text, is written in gold against dark blue background within polychrome floral decorative border. According to the colophon it was transcribed by Ghasi Mahatma for Maharaja Prithvī Singh of Jaipur (1767-78) in 1771. It belongs to the Maharaja Man Singh Museum, Jaipur. The other manuscripts are : A *Bhagavad Gītā* of c. 17th century written in gloden letters, with profusely illuminated border from Kashmir; a *Bhagavda Gītā* of c. 19th century from Kashmir written in sardâ script with Persian translation in Nasta'liq script in beautiful calligraphy and a *Bhagavad Gitā* and *Vishṇusahasranāma* transcribed by Hada Pyar Singh at Garhmanorathana for Thakur Balawant Singh, dated 1813, from Rajasthan, all belonging to the National Museum.

The *Gita Govinda*, a text popular throughout India, was illustrated in various styles of painting. The earliest known *Gita Govinda* of 15th century (published by Sri M.R. Mazumdar in the *Journal of the University of Bombay*, No. 12, Vol. VI, May, 1938, pp. 129-137) is illustrated in the Western Indian style. The other early manuscripts are : a dispersed *Gita Govinda* illustrated in the Sultanate style, c. 1560-70, a *Gita Govinda* executed in the early Rajasthani style, c. 1575 in the National Museum; a *Gita Govinda* written in mixed Bagari-Mewari language painted in the Western Indian style at the village Jâur in Rajasthan in 1594 in the National Museum collection; an early 17th century *Gita Govinda* painted in the Western Indian style in the N.C. Mehta collection, Ahmedabad; a *Gita Govinda* in the Maharaja Man Singh Museum, Jaipur; a *Gita Govinda* of c. 1600 A.D. executed in the Western Indian style in the collection of Maharaja of Kankroli, an early 17th century *Gita Govinda* painted in a folk idiom of the Western Indian style, in the B.J. Institute, Ahmedabad; a *Gita Govinda* c. 1640 in the Malwa style in the collection of Maharaja of Jaipur; a *Gita Govinda* in the Mewar style, c. 1650, in the collection of Raja of Navalgarh; a *Gita Govinda* of the same period and style in the Sarasvati Bhandara, Udaipur and a *Gita Govinda* with commentary by Śridhara and also with the text of the *Kavipriyā* dated 1713, with illustrations in the Mewar style of early 18th century, in the Rajasthan Oriental Research Institute, Udaipur.

An illustrated *Gita Govinda* with commentary by Vanamali Bhatta, son of Shivdas, dated 1796 in the collection of the National Museum is an example of work on this subject from Varanasi (Uttar Pradesh). Several other series of the *Gita Govinda* executed in various Rajasthani styles of painting viz. Bundi, Kishan garh and Jaipur are also known to exist.

In the Pahari region several series of the *Gita Govinda* were executed during the 18th century. They include a dispersed *Gita Govinda* dated 1730 executed in the Basohli style; a folio from Garhwal illustrating the opening verse of the *Gita Govinda*, late 18th century; a *Gita Govinda* of c. 1760 in the Guler style in the collection of the Maharaja of Tehri Garhwal and another dispersed *Gita Govinda* executed in the Kangra style in c. 1800.

Several illustrated manuscripts of the *Gita Govinda* from Orissa included in the exhitbiion are : a palm-leaf manuscript written in Oriya script at Balabhadra Pitha situated in Jalattara in Orissa, 17th century, in the collection of the L.D. Institute of Indology, Ahmedabad; a palm-leaf manuscript in Oriya script, late 17th century in the Ashutosh Museum of Indian Art, Calcutta; a palm-leaf manuscript in Oriya script with commentary by Nârâyaṇadâsa, transcribed and illustrated by Dhanañjaya in 1690, in the collection of the Orissa State Museum, Bhubneshwar; a palm-leaf manuscript in Oriya script with folios stitched together to form designs of the temple deities of Jagannatha and also of birds and animals, c. 18th century in the National Museum; a manuscript written in Oriya script on ivory sheets of the palm-leaf format and also on palm-leaf, c. 19th century belonging to the Orissa State Museum, Bhubneshwar and another unusual *Gita Govinda* written in Oriya script on small discs of various sizes, strung together, forming a rosary, of the same period and belonging to the same Museum. Besides the above mentioned manuscripts, there are two other examples—a paper manuscript of the *Gita Govinda* painted in the Orisa style c. 1800, in the collection of the National Museum and an illustrated *Gita Govinda* from Kashmir, with text written in white against black ground within floral borders, by the scribe Mahtab Raya in 1793, in the collection of the Maharaja Man Singh Museum, Jaipur.

A manuscript of the *Bālagopālastuti* executed in the Western Indian style of late 15th century, in the Museum of Fine Arts Bostan is perhaps the earliest known illustrated work on the subject.

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The exhibition includes some folios from several dispersed manuscripts of the *Bālagopālastuti*, executed in the Western Indian style, belonging to the 16th and 17th centuries, from the collections of the National Museum and the Prince of Wales Museum, Bombay.

Some illustrations to the *Sūrasāgara*, in the Mewar, Garhwal and Kulu styles of the 17th and 18th centuries and also an illustrated manuscript written in Vraja Hindi in Devanāgarī and Nasta'liq scripts, by the scribe Ram Prasad in 1872, from Lucknow, Uttar Pradesh, belonging to the National Museum collection, have been included in the exhibition.

The *Rasikapriyā* was illustrated in the Mughal, Deccani, Rajasthani and Pahari styles. A *Rasikapriyā* series in the Bostan Museum of Fine Arts painted in the Popular Mughal style, 1610-15, seems to be the earliest work on this theme. The exhibition includes miniatures from several series of the *Rasikapriyā*, executed in the Mewar, Malwa, Bundi, Garhwal and Kangra styles of the 17th and 18th centuries.

Illustrations to the Bihārī's *Satasaī* are found in the Pahari and Rajasthani styles. A well-known series to the Bihārī's *Satasaī* illustrated in the Kangra style in c. 1790 exists in the collection of Maharaja of Tehri Garhwal. A manuscript of the Bihārī *Satasaī* illustrated in the Kangra style in 1779 and a folio from a series executed in the Mewar style, 1725-50 both belonging to the National Museum, are in the exhibition.

In the exhibition are also included several other works viz. a painting in the Kangra style illustrating the couplets of the poet Rasakhān who describes the pranks of child Kṛishṇa; a painting showing Rādhā and Kṛishṇa in a boat—the subject is an illustration to the *Bihari Chandrikā* composed by Nāgarī Dās (Raja Savant Singh of Kishangarh) c. 1740-45, painted in the Kishangarh style by the artist Nihal Chand and another Kishangarh painting showing Kṛishṇa and Rādhā offering betal-leaf to each other, c. 1760; two paintings from Andhra; a painting from Tanjavur and a pair of painted door-leaves from Bikaner showing Rādhā and Kṛishṇa. A cloth painting (*pichhawai*) showing the festival of the full autumn moon (*śarad-pūrṇimā*) related to the cult of Śrīnāthajī (an incarnation of Kṛishṇa) from Nathdvara is one among the attractive pieces in the exhibition.

The exhibition aims at highlighting the multi-dimensional personlity of Kṛishṇa. The birth of Kṛishṇa, his exploits in childhood and in youth, Kṛishṇa as a divinity and as an ideal man, Kṛishṇa as an invincible warrior, Kṛishṇa as the divine and ideal lover are the various aspects of Kṛishṇa's life, projected through the medium of this exhibition which is composed of a variety of rare objects, including sulptures, bronzes, terractotas, miniature paintings belonging to various schools, palm-leaf manuscripts and paper manuscripts (a number of them illustrated) relating to various texts and from different parts of India, paintings on wood and cloth, wood-carvings from Orissa, Gujarat and South India, ivory pieces, Chamba *rumāls*, brocade pieces and arms. These objects have been included from the collections of the National Museum and of various other Museums, institutions and private collections. Some of the objects in the exhibition are being shown for the first time. The exhibition is an humble homage to the immortal and eternal legend of Lord Kṛishṇa—the Blue God.

O.P. Sharma

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SCULPTURES

1. Devakī handing over child Kṛishṇa to Vasudeva.

Episode from the life of Kṛishṇa.
Red Sandstone.
Gupta, Deogarh, U.P.,
5th cent. A.D.
Size : 72×51 cms.
National Museum, New Delhi.
Acc. No. 51.181.

2. Kṛishṇa upturning the cart (Śakaṭa-bhaṅga).

Episode from the life of Kṛishṇa.
Red Sandstone.
Gupta, Deogarh, U.P.,
5th cent. A.D.
Size : 73×68 cms.
National Museum, New Delhi.
Acc. No. 51.180.

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2

2. Krishna stealing the butter.

Red Sandstone.
Gupta,
5th cent. A.D.
Size : 52 × 23 × 15 cms.
Bharat Kala Bhavan, Varanasi.
Acc. No. 180.

4

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4. Four-armed Veṇugopāla.

Granite.
Chola, South India,
12th cent. A.D.
Size : 102×53 cms.
National Museum, New Delhi.
Acc. No. 59.153/82.

8. Śrī Kṛishṇa.

Bronze.
Nāyaka, South India,
17th cent. A.D.
Size : 11×9 cms.
National Museum, New Delhi.
Acc. No. 78.330.

8

5. Eight-armed Veṇugopāla in dancing pose.

Sandstone.
Arthuna, Rajasthan,
15th-16th cent. A.D.
Size : 111×53 cms.
National Museum, New Delhi.
Acc. No. 71. L/1.

6. Kṛishṇa subduing the serpent demon Kāliya (Kāliya-mardana).

Bronze.
Chola, South India,
10th cent. A.D.
Size : 59×23×16 cms.
National Museum, New Delhi.
Acc. No. 70.11.

7

7. Bāla Kṛishṇa.

Bronze.
Vijayanagar, South India,
15th cent. A.D.
Size : 54×21 cms.
National Museum, New Delhi.
Acc. No. 47.109/23.

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9. Kṛishṇa.

Bronze.
Nâyaka, South India,
17th-18th cent. A.D.
Size : 38.5×22 cms.
National Museum, New Delhi.
Acc No 51.12.

10. Rukmiṇī, the consort of Kṛishṇa.

Bronze,
Nâyaka, South India,
17th-18th cent. A.D.
Size : 49×17.5 cms.
National Museum, New Delhi.
Acc. No. 52.13.

11. Satyabhāmā, the consort of Kṛishṇa.

Bronze.
Nâyaka, South India,
17th-18th cent A D.
Size : 48.5×18 cms.
National Museum, New Delhi.
Acc. No. 52.14.

12. Veṇugopāla.

Terracotta.
West Bengal,
17th-18th cent. A.D
Size : 22×8 cms.
National Museum, New Delhi.
Acc. No 63.648.

13. Yaśodā with Kṛishṇa.

Terracotta.
West Bengal,
c. 18th cent. A.D.
Size : 21×9.5 cms.
Naional Museum, New Delhi.
Acc. No 60.579.

14. Yaśodā carrying baby Kṛishṇa.

Terracotta.
West Bengal,
c. 18th cent. A.D.
Size : 34×21 cms.
National Museum, New Delhi.
Acc. No 63.1249.

15. Kṛishṇa dancing with the *gopīs*.

Terracotta.
West Bengal,
18th cent. A.D.
Size : 24×22×7 cms.
Ashutosh Museum of Indian Art, Calcutta.
Acc. No. 109.

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16. Yaśodā scolding Kṛishṇa.

Terracotta.
West Bengal,
late 18th cent. A.D.
Size : 26.5×24 cms.
National Museum, New Delhi
Acc. No. 72.288/1.

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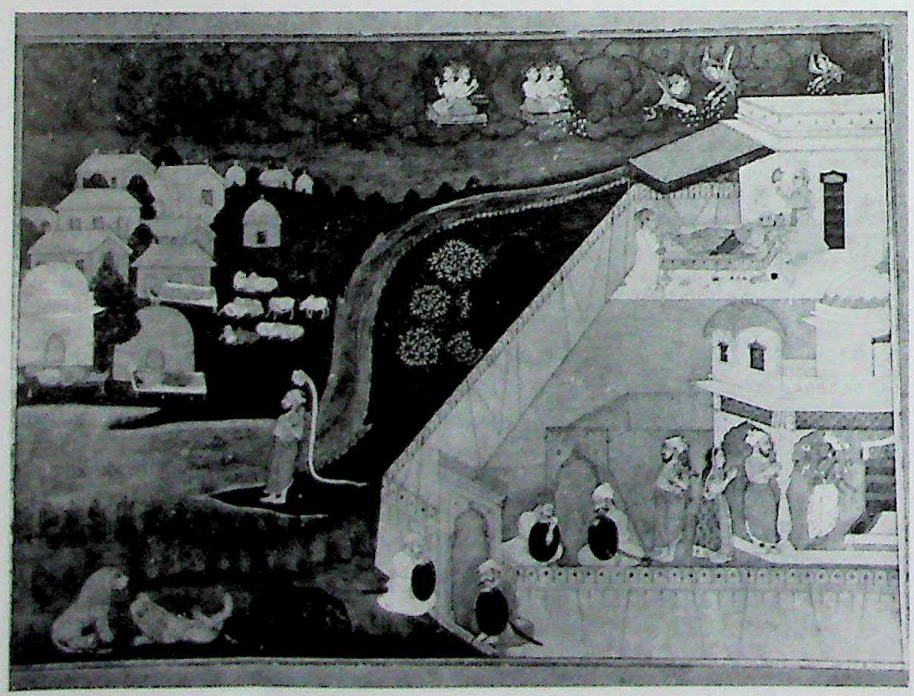
PAINTINGS



1. Kṛishṇa reveals his divinity to his parents after his birth and Vasudeva carries him to Gokula for safety.

   Illustration to the *Bhāgavata Purāṇa*.
   Rajasthan, Bikaner, c. 1750 A.D.
   Size : 22 × 30.5 cms.
   National Museum, New Delhi.
   Acc. No. 63.1749.

2. Vasudeva carrying his newly born son Kṛishṇa to Gokula.

   Illustration to the *Bhāgavata Purāṇa*.
   Central India, Malwa, c. 1660-70 A.D.
   Size : 15 × 18 cms.
   National Museum, New Delhi.
   Acc. No. 63.460.

3. Celebrations on the birth of Kṛishṇa.

   Illustration to the *Bhāgavata Purāṇa*.
   Pahari, Kangra, 1785-1790 A.D.
   Size : 23 × 31 cms.
   National Museum, New Delhi.
   Acc. No. 51.83.

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4. Kṛishṇa kills Pūtanā.

Illustration to the *Bhāgavata Purāṇa.*
Central India, Malwa, c. 1650 A.D.
Size : 17×24.5 cms.
National Museum, New Delhi.
Acc. No. 51.61/2.

5. Kṛishṇa kills Śakaṭāsura, the Cart-demon.

Illustration to the *Bhāgavata Purāṇa.*
Continuation of the Lodi Sultanate style in the early Akbar period, c. 1560-70 A.D.
Size : 14×24 cms.
J.P. Goenka collection, Bombay.

6. Kṛishṇa kills Śakaṭāsura.

Illustration to the *Bhāgavata Purāṇa.*
Central India, Malwa, c. 1650 A.D.
Size : 17×24.5 cms.
National Museum, New Delhi.
Acc. No. 51.61/3.

7. Kṛishṇa kills Tṛiṇāvarta.

Illustration to the *Bhāgavata Purāṇa.*
Central India, Malwa, c. 1650 A.D.
Size : 17×24.5 cms.
National Museum, New Delhi.
Acc. No. 51.61/4.

8. Kṛishṇa kills Tṛiṇāvarta.

Illustration to the *Bhāgavata Purāṇa.*
Rajasthan, Bikaner, c. 1750 A.D.
Size : 22×30.5 cms.
National Museum, New Delhi.
Acc. No. 63.1750.

9. Kṛishṇa kills Maṇigrīva.

Illustration to the *Bhāgavata Purāṇa.*
Central India, Malwa, late 17th century A.D.
Size : 21×14.5 cms.
National Museum, New Delhi.
Acc. No. 51.34/8.

10. Nanda consulting the elders on the advisability of migrating from Gokula to Vṛindāvana.

Illustration to the *Bhāgavata Purāṇa.*
Pahari, Kangra, 1785-1790 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 51.84.

11. Migration of Nanda with his clan from Gokula to Vṛindāvana.

Illustration to the *Bhāgavata Purāṇa.*
Pahari, Kangra, 1785-1790 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 49.19/239.

12. Kṛishṇa kills Vatsāsura.

Illustration to the *Bhāgavata Purāṇa.*
Pahari, Kangra, 1785-1790 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 51.85.

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13. Kṛishṇa kills Bakāsura.

Illustration to the *Bhāgavata Purāṇa*.
Central India, Malwa, c. 1660-70 A.D.
Size : 15×18 cms.
National Museum, New Delhi.
Acc. No. 63.457.

14. Kṛishṇa kills Aghāsura.

Illustration to the *Bhāgavata Purāṇa*.
Central India, Malwa, c : A.D. 1650.
Size : 17×24.5 cms.
National Museum, New Delhi.
Acc. No. 51.61/7.

14

15. Gopas playing around Kṛishṇa.

Illustration to the *Bhāgavata Purāṇa*.
Pahari, Basohli style at Kulu, c. 1710 A.D.
Size : 15×25 cms.
Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad.
No. 76.243.

16. Kṛishṇa and the Gopas picnicing in the forest.

Illustration to the *Bhāgavata Purāṇa*.
Nagpur, late 18th cent. A.D.
Size : 14×13 cms.
Prince of Wales Museum, Bombay.
Acc. No. 54.2/1.

17. *Godhūli-berā*. The hour of cow dust. Kṛishṇa with Gopas and cows returning to the village.

Illustration to the *Bhāgavata Purāṇa*.
Pahari, Kangra, 1785-1790 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 58.18/7.

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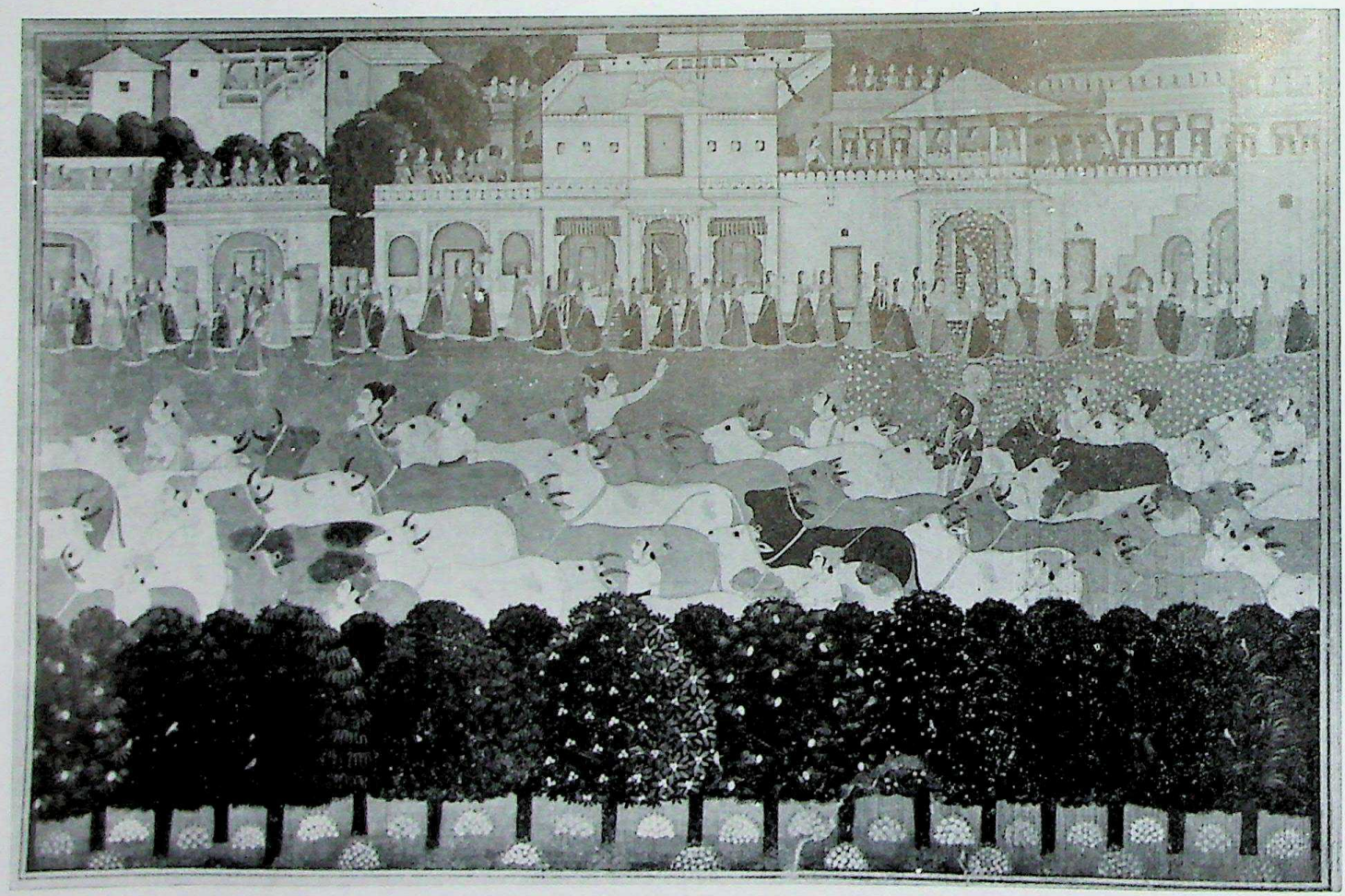

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18. *Godhuli-bera*. The hour of cow dust. Kṛishṇa with Gopas and cows returning home.

Illustration to the *Bhāgavata Purāṇa*.
Rajasthan, Jaipur, late 18th century A.D.
Size : 30.5×46.5 cms.
National Museum, New Delhi.
Acc. No. 49.19/295.

19. Brahmā departs after concealing Gopas and cows in a cave.

Illustration to the *Bhāgavata Purāṇa*.
Pahari, Kangra, 1785-1790 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 51.87.

20. Kṛishṇa subduing the serpent Kāliya.

Illustration to the *Bhāgavata Purāṇa*.
Continuation of the Lodi Sultanate style in the early Akbar period, c. 1560-70 A.D.
Size : 15.5×19.5 cms.
Prince of Wales Museum, Bombay.
Acc. No. 54.46.

21. Kṛishṇa subduing the serpent Kāliya.

Illustration to the *Bhāgavata Purāṇa*.
Central India, Malwa, c. 1650 A.D.
Size : 17×24.5 cms.
National Museum, New Delhi.
Acc. No. 51.61/10.

22. Kṛishṇa subduing the serpent Kāliya.

Illustration to the *Bhāgavata Purāṇa*.
Pahari, Kangra, 1785-1790 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 58.18/10.

23. Balarāma kills Pralambāsura.

Illustration to the *Bhāgavata Purāṇa*.
Central India, Malwa, c. 1660-70 A.D.
Size : 15×18 cms.
National Museum, New Delhi.
Acc. No. 63.447.

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24. Kṛishṇa swallowing the forest fire.

Illustration to the *Bhāgavata Purāṇa.*
Pahari, Mandi, c. 1660 A.D.
Size : 20×29 cms.
National Museum, New Delhi.
Acc. No. 62.2375.

25. Kṛishṇa swallowing the forest fire.

Illustration to the *Bhāgavata Purāṇa.*
Pahari, Kangra, 1785-1790 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 51.89.

26. Gopis implore Kṛishṇa to return their clothes

Illustration to the *Bhāgavata Purāṇa.*
Pahari, Kangra, 1785-1790 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 58.18/11.

27. The worship of Mount Govardhana.

Illustration to the *Bhāgavata Purāṇa.*
Pahari, Kangra, 1785-1790 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 58.18/13.

28. The village people implore Kṛishṇa to save them from the torrential rain let loose by Indra.

Illustration to the *Bhāgavata Purāṇa.*
Pahari, Kangra, 1785-1790 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 51.93.

29. Kṛishṇa lifting Mount Govardhana.

Illustration to the *Bhāgavata Purāṇa.*
Artist : Bhagwan.
Pahari, Kulu, 1794 A.D.
Size : 13×17.5 cms.
National Museum, New Delhi.
Acc. No. 51.207/52.

30. Kṛishṇa lifting Mount Govardhana

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Illustration to the *Bhāgavata Purāṇa.*
Pahari, probably Garhwal, c.A.D. 1800
Size : 25×16 cms.
National Museum, New Delhi.
Acc. No. 65.161.

30

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32

31. Indra's submission to Kṛishṇa.

Illustration to the *Bhāgavata Purāṇa*.
Pahari, Kangra, 1785-1790 A.D.
Size : 23 × 31 cms.
National Museum, New Delhi.
Acc. No. 58.18/14

32. The grief-stricken Gopīs searching for Kṛishṇa.

The grief-stricker
Illustration to the *Bhāgavata Purāva*.
Pahari, Kangra, 1785-1790 A.D.
Size : 23 × 31 cms.
National Museum, New Delhi.
Acc. No. 58.18/18.

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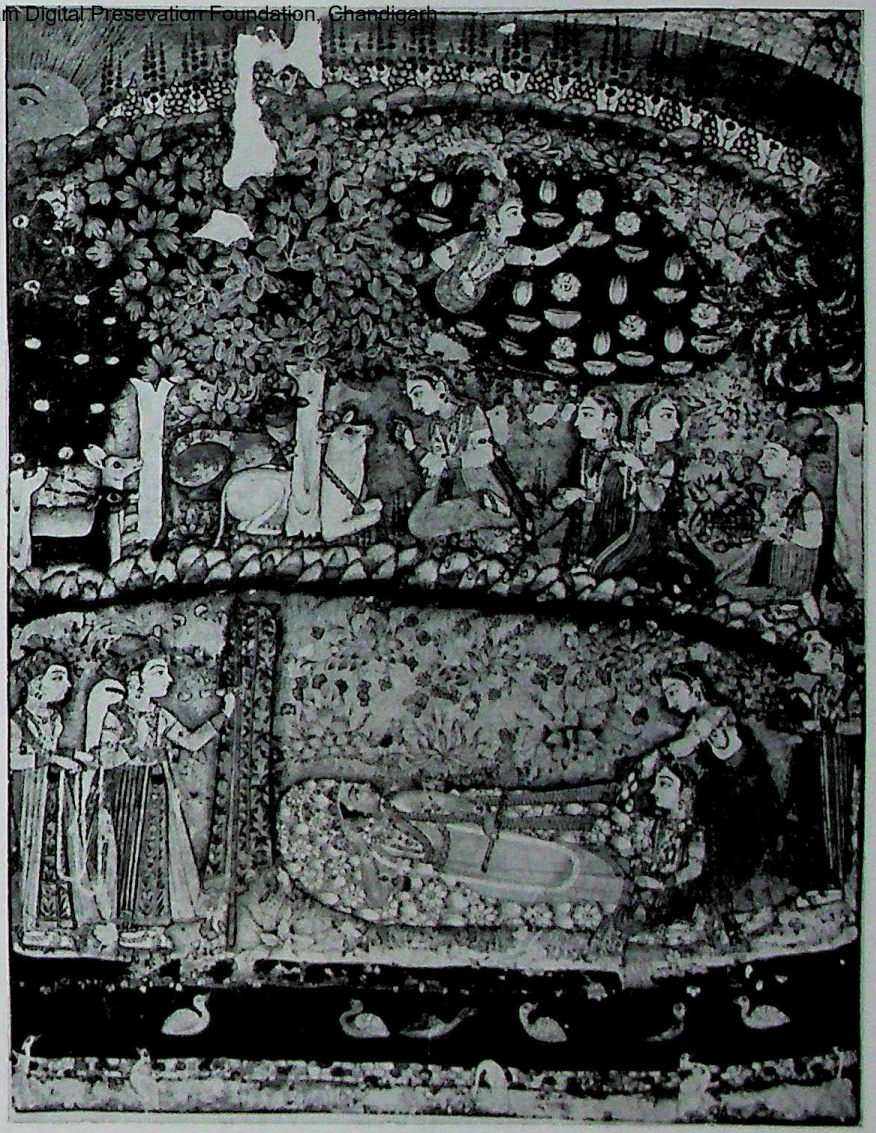
33. Above : Gopīs searching for Kṛishṇa.
Below : Kṛishṇa on a lotus bed.

Illustration to the *Bhāgavata Purāṇa*.
Pahari, Bilaspur, c. A.D. 1690
Size : 15.8 × 10.5 cms.
National Museum, New Delhi.
Acc. No. 47.110/456.



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34 (Detail)

34

34. *Rāsalīlā.* Krishṇa dancing with Gopīs in a circle.

Illustration to the *Bhāgavata Purāṇa.*
Rajasthan, Mewar, c. A.D. 1800
Size : 56.5×33.5 cms.
National Museum, New Delhi.
Acc. No. 59.196/7.

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36. Krishna and Balarāma ready to leave for Mathura.

Illustration to the *Bhāgavata Purāṇa*.
Most probably painted at Palam near Delhi.
Continuation of the Lodi Sultanate style in the early Akbar period, c. 1560-70 A.D.
Size : 17×22 cms.
National Museum, New Delhi.
Acc. No. 63.1597.

36

35. Kṛishṇa kills Keśī.

Illustration to the *Bhāgavata Purāṇa*.
Central India, Malwa, c. A.D. 1650.
Size : 17×24.5 cms.
National Museum, New Delhi.
Acc. No. 51.61/18.

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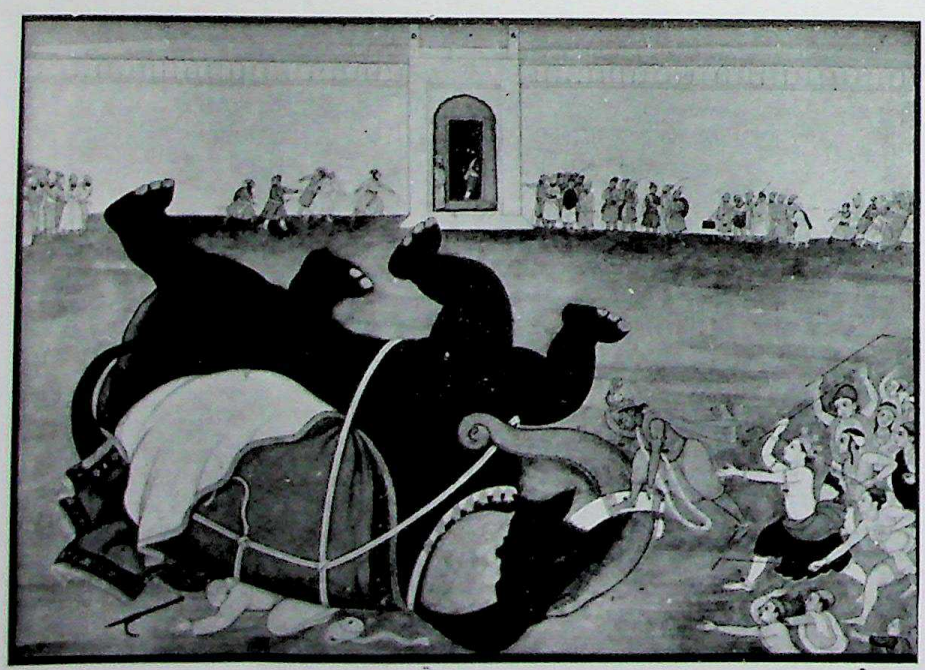
37. Kṛishṇa kills the elephant Kuvalayāpīḍa.

Illustration to the *Bhāgavata Purāṇa*.
Pahari, Kangra, 1785-1790 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 58.18/23.

38. Kṛishṇa kills Kamsa.

Illustration to the *Bhāgavata Purāṇa*.
Pahari, Kangra, 1785-1790 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 58.18/24.



37

39. Nanda receives Uddhava.

Illustration to the *Bhāgavata Purāṇa*.
Pahari, Kangra, 1785-1790 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 58.18/27.

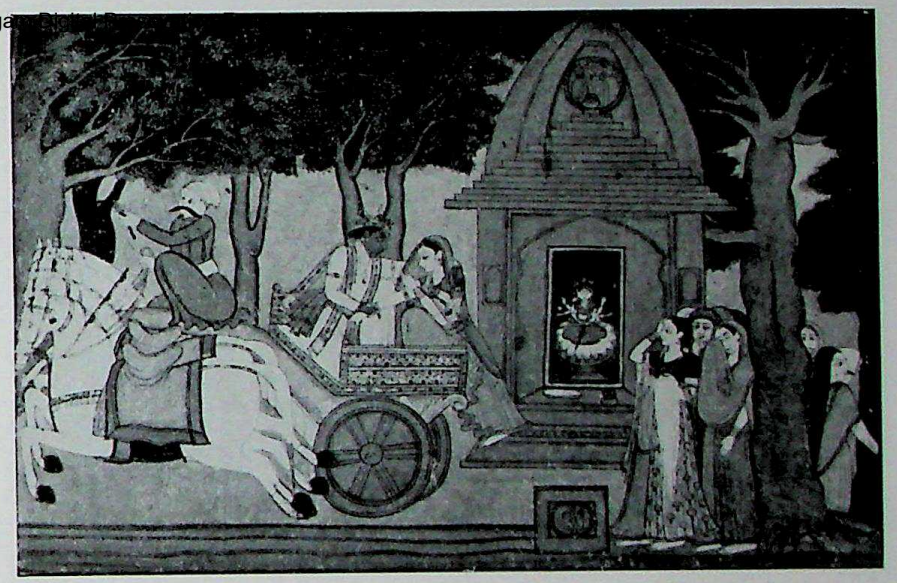
40. Redemption of Kubjā.

Illustration to the *Bhāgavata Purāṇa*.
Central India, Malwa, c. A D. 1650.
Size : 17×24.5 cms.
National Museum, New Delhi.
Acc. No. 51.61/21

CC-0. Agamniga

41. Rukmiṇī eloping with Kṛishṇa

Illustration to the *Bhāgavata Purāṇa*.
Pahari, Kangra style, c. A.D. 1800
Size : 20×31 cms.
National Museum, New Delhi.
Acc. No. 63.375.



41

42. Marriage of Kṛishṇa

Illustration to the *Bhāgavata Purāṇa*.
Artist : Bhagwân.
Pahari, Kulu, A.D. 1794
Size : 13×17.5 cms.
National Museum, New Delhi.
Acc. No 51 207/58.

43. Kṛishṇa receives his friend Sudāmā at Dvārakā

Illustration to the *Bhāgavata Purāṇa*
Central India, Malwa, c 1660-70 A.D.
Size : 15×18 cms.
National Museum, New Delhi.
Acc. No. 63.432.

44. Kṛishṇa consoling Satyabhāmā

Illustration to the *Pārijātaharaṇa* story from the *Harivaṁśa*.
Pahari, Kangra, c. A.D. 1800.
Size : 38.5×52.5 cms.
National Museum, New Delhi.
Acc. No. 51.19/4.

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45. Kṛishṇa fights Nikumbha.

Illustration to the Shaṭapura-vadha story
from the *Harivaṁśa*.
Pahari, Kangra, c. 1800 A.D.
Size : 42×57 cms.
National Museum, New Delhi.
Acc. No. 51.19/55.

48

46. Kṛishṇa fights Śiva and the gods Indra and Brahmā watch the scene.

Illustration to the Ushā-Aniruddha
story from the *Harivaṁśa*.
Rajasthan, Kota, c. 1800 A.D.
Size : 30.5×23.5 cms.
National Museum, New Delhi.
Acc. No. 51.66/104.

47. Bāṇāsura's submission to Kṛishṇa in the presence of Śiva and Brahmā.

Illustration to the Ushā-Aniruddha
story from the *Harivaṁśa*.
Rajasthan, Kota, c. 1800 A.D.
Size : 23×31 cms.
National Museum, New Delhi.
Acc. No. 51.66/105.

48. Kṛishṇa comes to rescue Draupadī.

Draupadī is being unveiled by Duḥśāsana after
Yudhishṭhira lost her and his brothers to
Kauravas in a game of dice.
Illustration to the *Mahābhārata*.
Rajasthan, Bikaner, 1750-75 A.D.
Size : 15×23.5 cms.
National Museum, New Delhi.
Acc. No. 55.24/10.

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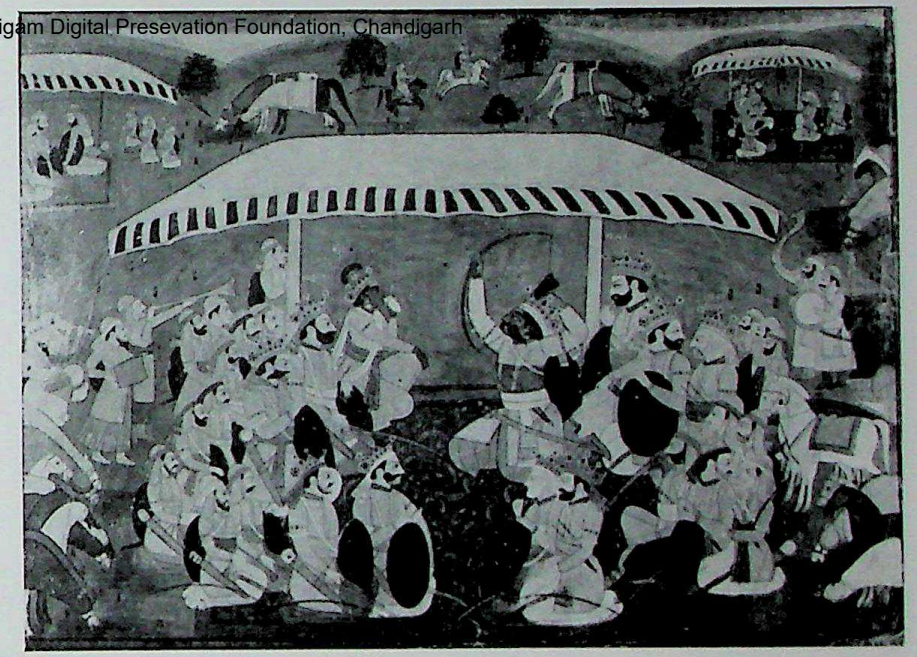
49. Pāṇḍavas with Kṛishṇa and their allies at the commencement of the Bhārata battle.

Illustration to the *Mahābhārata*.
Painted by the artist Basia for Maharaja Sansār Chand of Kangra in V.S. 1860.
Pahari, Kangra, A.D. 1803.
Size : 32×45 cms.
National Museum, New Delhi.
Acc. No. 75.652.



49

50. Kṛishṇa delivering the sermon of the *Gītā* to Arjuna in the battle-field.

Illustration to the *Mahābhārata*.
Pahari, Kangra, style, c. A.D 1800
Size : 21×28 cms
National Museum, New Delhi.
Acc. No. 53.54/1922.

51. Kṛishṇa revealing his *Viśvarūpa* the all-embracing form to Arjuna.

Episode from the *Mahābhārata*.
Kashmir style, c. 1850 A.D.
Size : 52×48 cms.
National Museum, New Delhi.
Acc. No. 59.155/1.

52. Kṛishṇa ignoring his vow of not fighting in the battle, proceeds to attack Bhīshma

Illustration to the *Mahābhārata*.
Rajasthan, Kishangarh, c. 1760-70 A.D.
Size : 21×30.5 cms.
National Museum, New Delhi.
Acc. No. 63.800.

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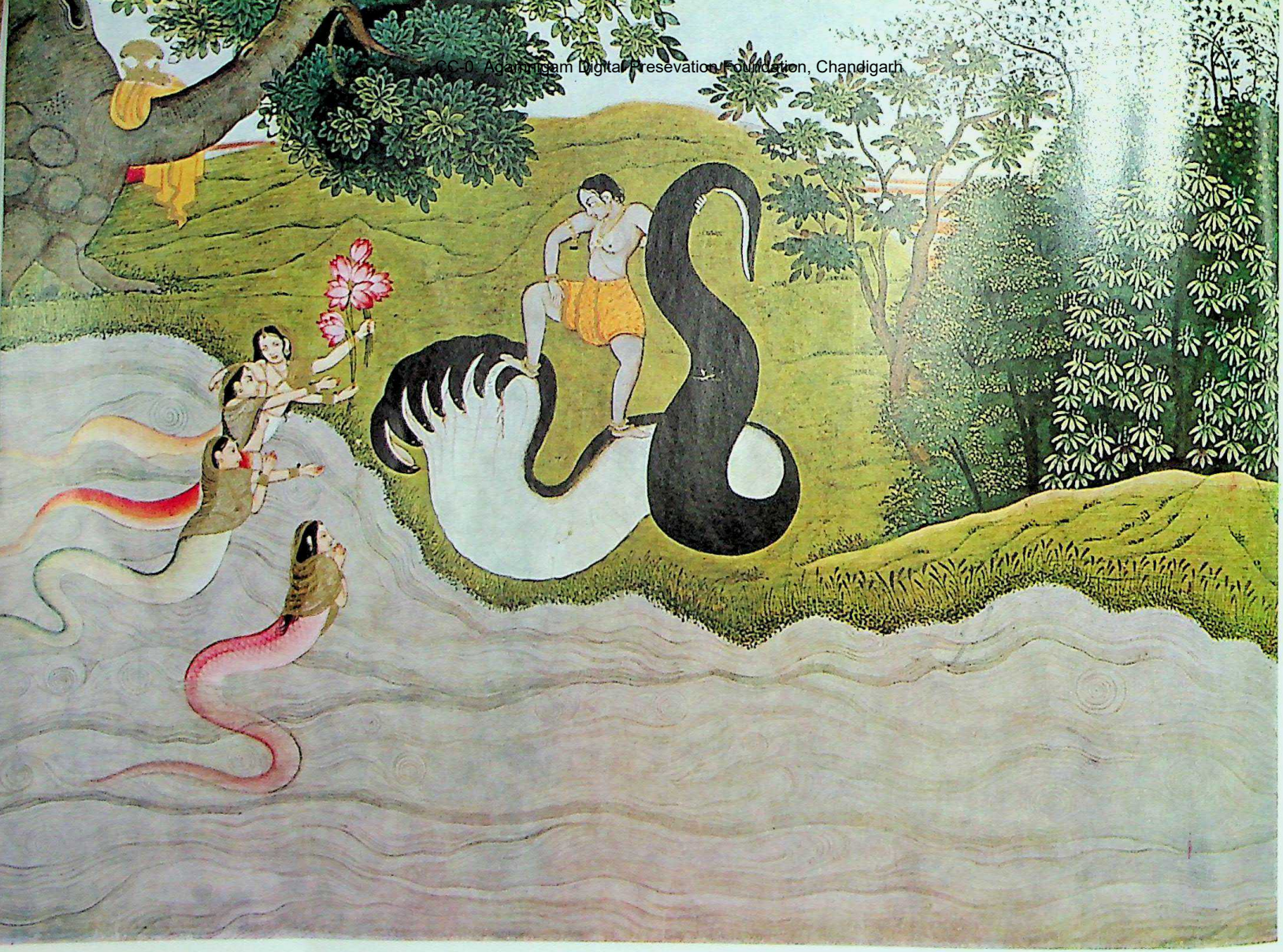

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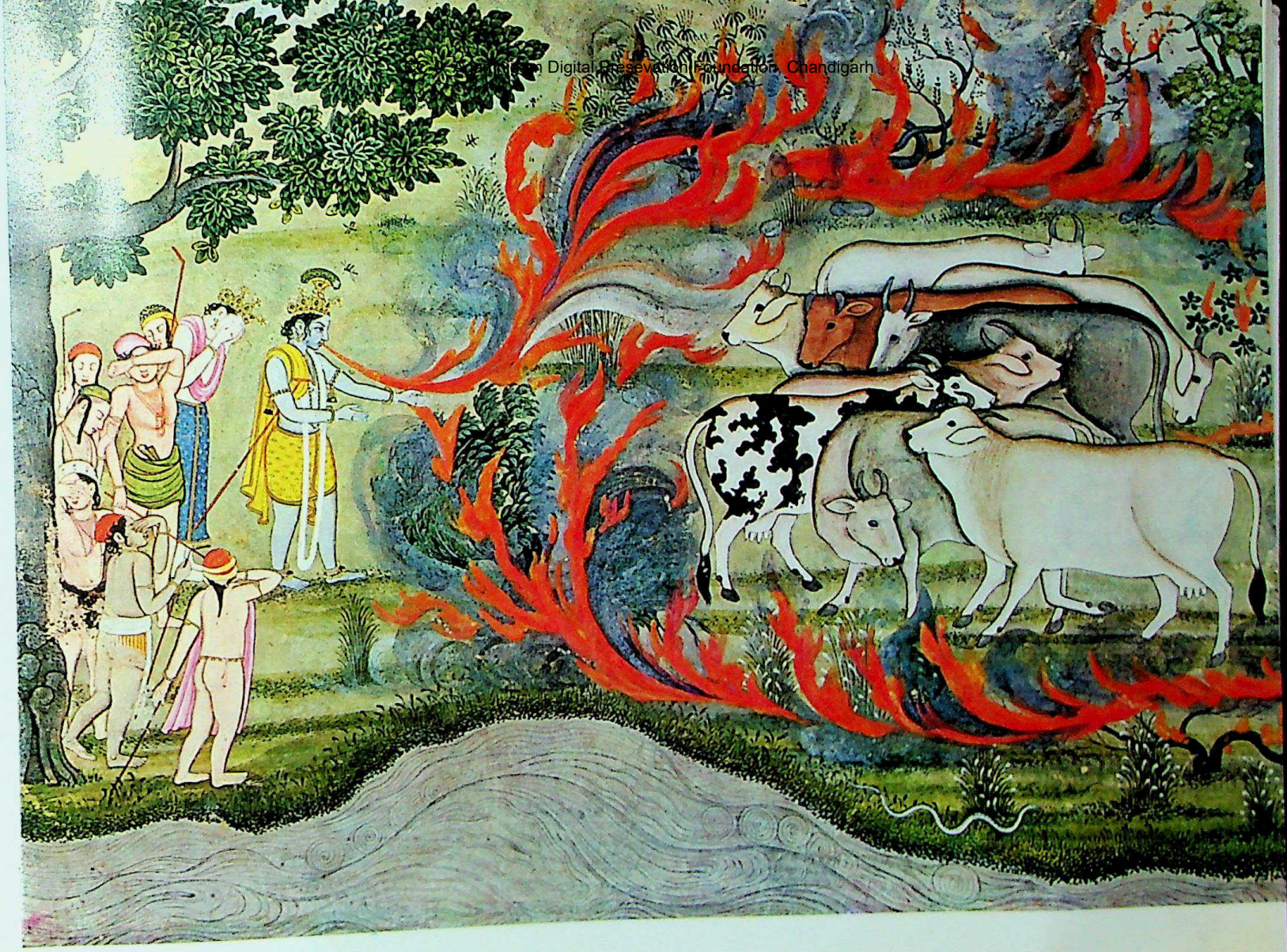

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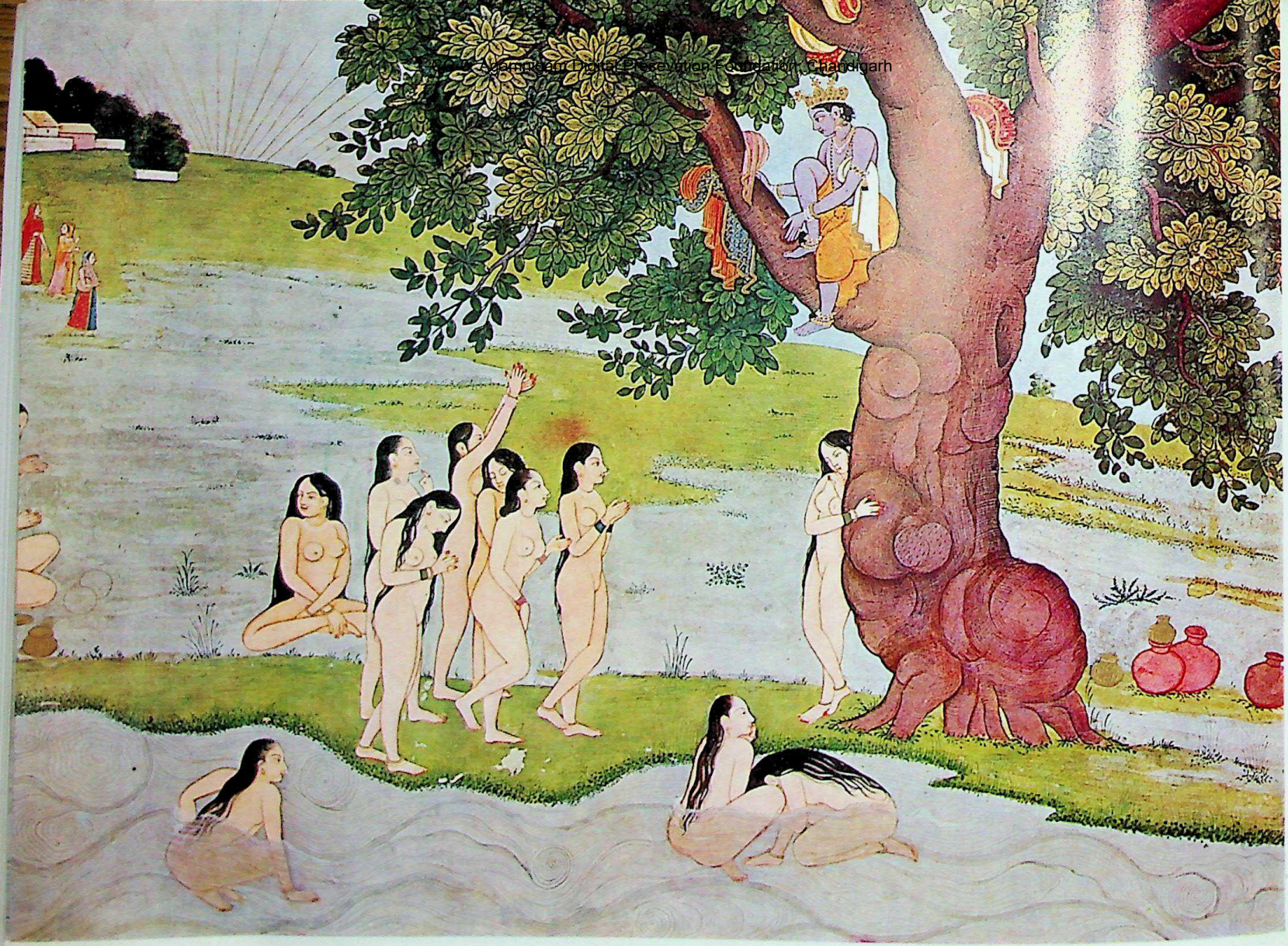

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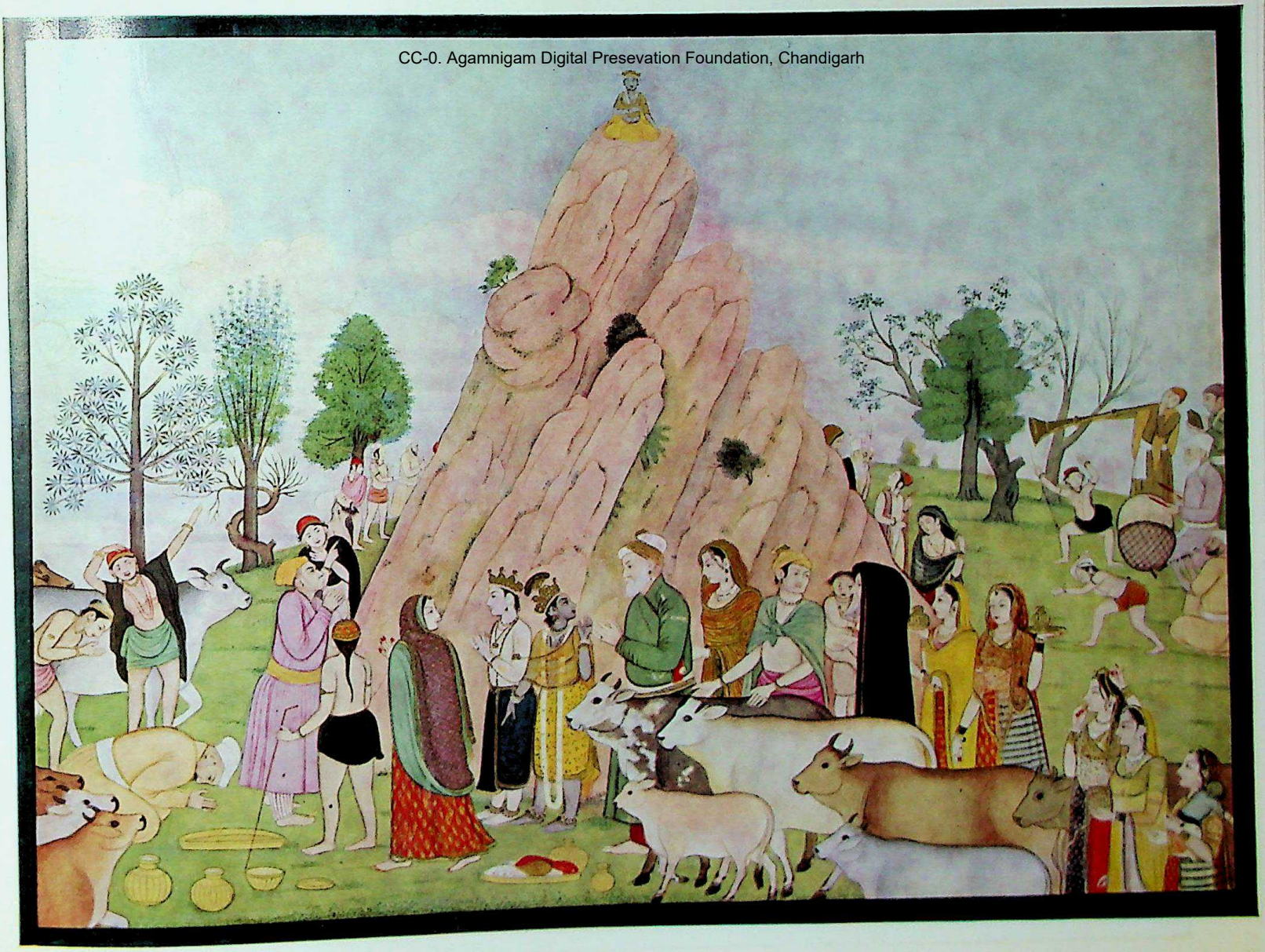

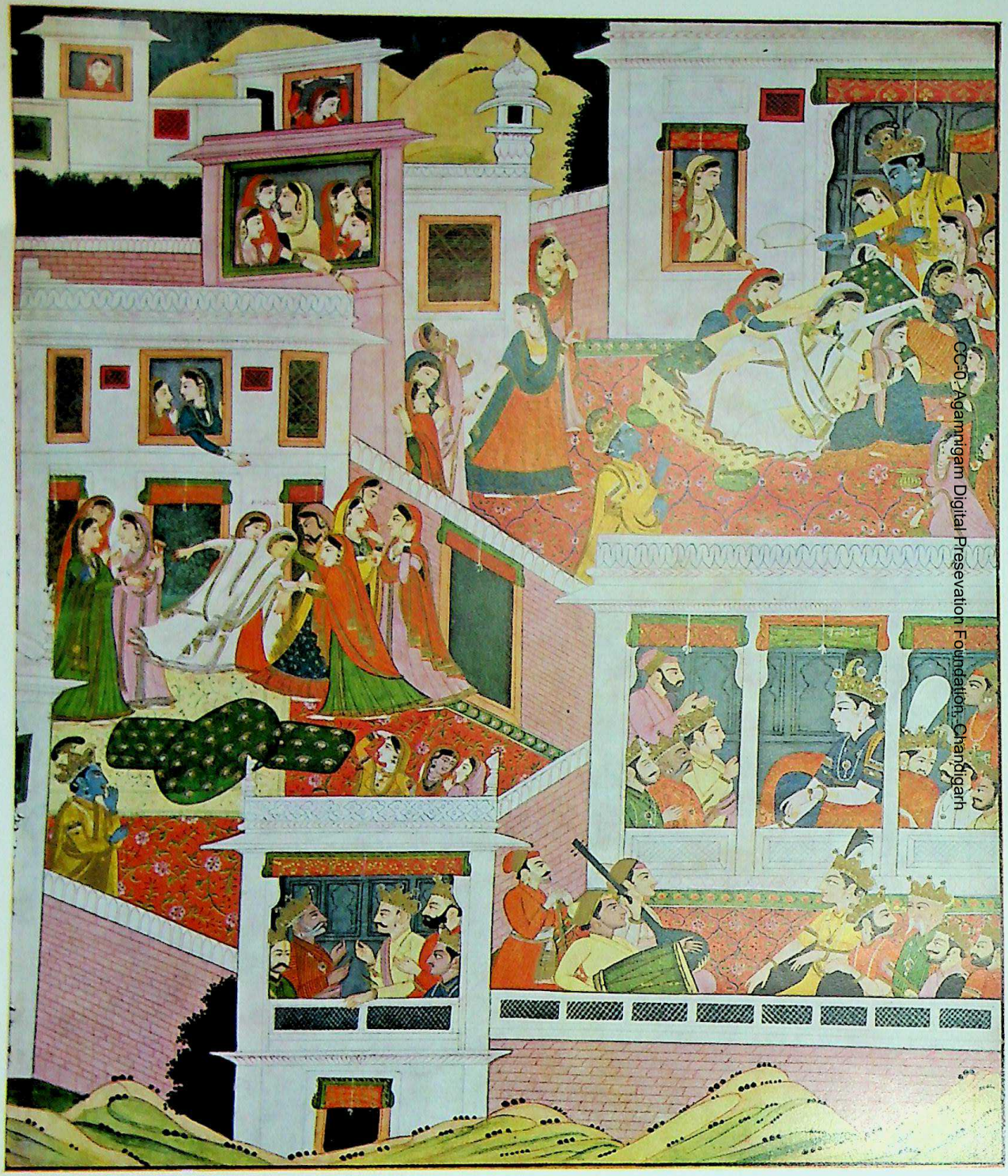

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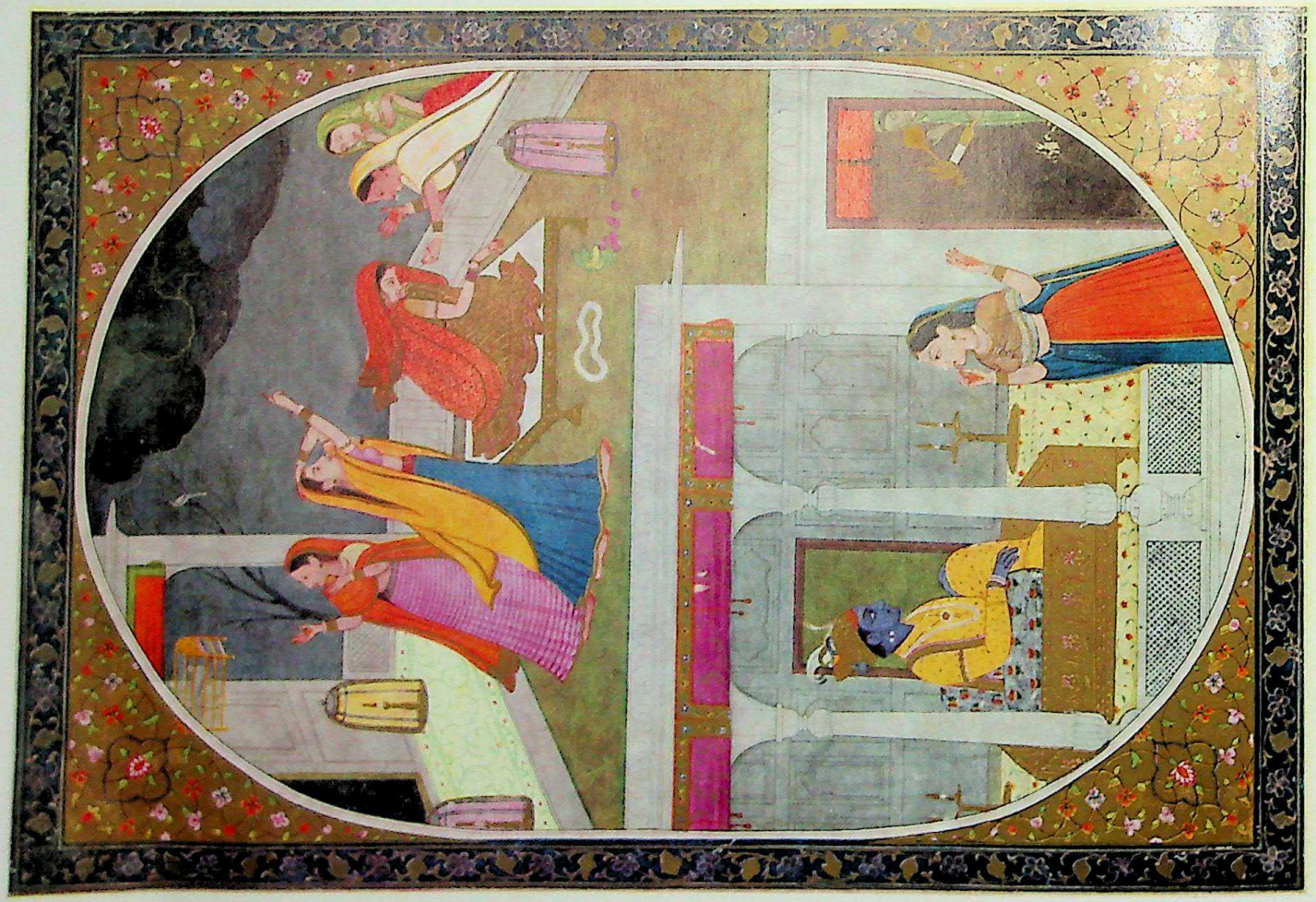

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53. Nanda asking Rādhā to escort Kṛishṇa home.

Illustration to the *Gita Govinda.*
Nanda speaks to Rādhā.
"The sky is densely clouded, the forest grounds are dark with *tamāla* trees and Kṛishṇa is afraid at night.
You alone, O Rādhā, must lead him home."
But on the way Rādhā and Kṛishṇa are engaged in secret love play.
Pahari, Garhwal, end of 18th cent. A.D.
Size : 18×26 cms.
National Museum, New Delhi.
Acc. No. 51.207/28.

55. Krishna making love to Rādhā in grove.

Illustration to the *Gita Govinda.*
A *gopī* with her heavy and graceful breasts passionately embrace Kṛishṇa and sings a resounded fifth note.
Continuation of the Lodi Sultanate style in the early Akbar period, c. 1560-70 A.D.
Size : 12×18.5 cms.
Prince of Wales Museum, Bombay.
Acc. No. 54.41.

54. Jayadeva prays to Kṛishṇa

Illustration to the *Gita Govinda.*
Jayadeva prays to Kṛishṇa :
"Hear this noble song of the poet Jayadeva, which gives happiness and prosperity and which is the epitome of existence; O Keśava who took ten forms."
Pahari, Basohli style. 1730 A.D.
Size : 21.5×30.5 cms.
National Museum, New Delhi.
Acc. No. 47.110/317.

55

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56. A gazelle-eyed *gopi* intent on dancing with Kṛishṇa praises him.

Illustration to the *Gita Govinda*.
Pahari, Basohli style, 1730 A.D.
Size : 21.5×30.5 cms.
National Museum, New Delhi.
Acc. No. 51.207/8.

57. Kṛishṇa's love-play with *gopis*.

Illustration to the *Gita Govinda*.
Pahari, Basohli style, 1730 A.D.
Size : 21.5×30.5 cms.
National Museum, New Delhi.
Acc. No. 51.207/13.

58. Kṛishṇa making love to *gopis*.

Illustration to the *Gita Govinda*.
A friend speaks to Rādhā :
"Kṛishṇa bringing the merriment of love, embraced by the beauties of Vraja and looking like the love sentiment incarnate is engaged in playing with them."
Pahari, Basohli style, 1730 A.D.
Size : 21.5×30.5 cms.
National Museum, New Delhi.
Acc. No. 51.207/26.

59. Kṛishṇa speaks to a *gopi* about Rādhā's anger.

Illustration to the *Gita Govinda*.
"I think of her face, her brow bent with an excess of anger, her face like a red lotus agitated by a bee flying-about above it."
Provenance uncertain, probably Rajasthan, c. 1575 A.D.
Size : 19×24.5 cms.
National Museum, New Delhi.
Acc. No. 56.146/1.

60. A *gopi* narrates to Kṛishṇa the agony of Rādhā in separation from him.

Illustration to the *Gita Govinda*.
Pahari, Kangra, c. 1800 A.D.
Size : 25.5×33.5 cms.
National Museum, New Delhi.
Acc. No. 66.91.

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61. A *gopī* pursuading Kṛishṇa to meet Rādhā

Illustration to the *Gīta Govinda*.
"Rādhā has made a bracelet of spotless lotus petals and lives in the hope that you will make love to her."
Orissa, c. 1800 A.D.
Size : 21.5×13.5 cms.
National Museum, New Delhi.
Acc. No. 49.19/72.

62. The dejected Rādhā

Illustration to the *Gīta Govinda*.
Rādhā speaks to her friend :
"Kṛishṇa did not keep the appointment;
my youth and beauty are in vain;
deceived by the words of my friends,
where shall I go for refuge ?"
Provenance uncertain, probably Rajasthan,
c. 1575 A.D.
Size : 19×24.5 cms.
National Museum, New Delhi.
Acc. No. 56.146/2.

63. Rādhā's anguish

Illustration to the *Gīta Govinda*.
Rādhā speaks to her friend :
"Kṛishṇa's face, pale with loneliness stops my pain as the moon, the friend of love, greatly increases the anguish of love in my heart."
Orissa, c. 1800 A.D.
Size : 21.5×13.5 cms.
National Museum, New Delhi.
Acc. No. 49.19/82.

64. Rādhā imagines how Kṛishṇa makes love to her rival *gopī* :

Illustration to the *Gīta Govinda*.
"He puts emerald bracelets on her soft arms as slim as lotus stems, her hands as water-lily white."
Orissa, c. 1800 A.D.
Size : 21.5×13.5 cms.
National Museum, New Delhi.
Acc. No. 49.19/83.

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65

65. Rādhā speaks indignantly to Kṛishṇa

Illustration to the *Gīta Govinda*
"The mark of teeth on your lower-lip gives pain to my heart. It says : how can this body of yours still be one with that of mine ?"
Rajasthan, Mewar, 1745 A.D.
Size : 22×40 cms.
Bharat Kala Bhawan, Varanasi.
Acc. No. 11562.

66. Rādhā scolds Kṛishṇa

Illustration to the *Gīta Govinda.*
"What wonder that you wander free through woods to make poor girls your prey ! Pūtanā indeed reveals your character as the cruel infant who is a lady-killer."
Orissa, c. 1800 A.D.
Size : 21.5×13.5 cms.
National Museum, New Delhi.
Acc. No. 49.19/89.

67. Rādhā being pursuaded to meet Kṛishṇa

Illustration to the *Gīta Govinda.*
A friend speaks to Rādhā :
"Love lorn Kṛishṇa is remembering you and anxiously waiting to meet you."
Pahari, Basohli style, 1730 A.D.
Size : 21.5×30.5 cms.
National Museum, New Delhi.
Acc. No. 51.207/11.

68. Rādhā being led to Kṛishṇa

Illustration to the *Gīta Govinda.*
A friend speaks to Rādhā :
"Enter the place, cool and fragrant due to gentle Malaya wind, to meet and make love to Kṛishṇa waiting for you there."
Pahari, Basohli style, 1730 A.D.
National Museum, New Delhi.
Acc. No. 51.207/17.

69. Kṛishṇa dancing in the company of *gopīs.*

Illustration to the *Bālagopālastuti.*
Western Indian style, early 16th cent. A.D.
Size : 10×24 cms.
National Museum, New Delhi.
Acc. No. 60.1655.

70. Kṛishṇa playing on flute in the company of *gopīs.*

Illustration to the *Bālagopālastuti.*
Western Indian style, c. A.D. 1550
Size : 9.5×18.5 cms.
Prince of Wales Museum Bombay.
Acc. No. 56.40.

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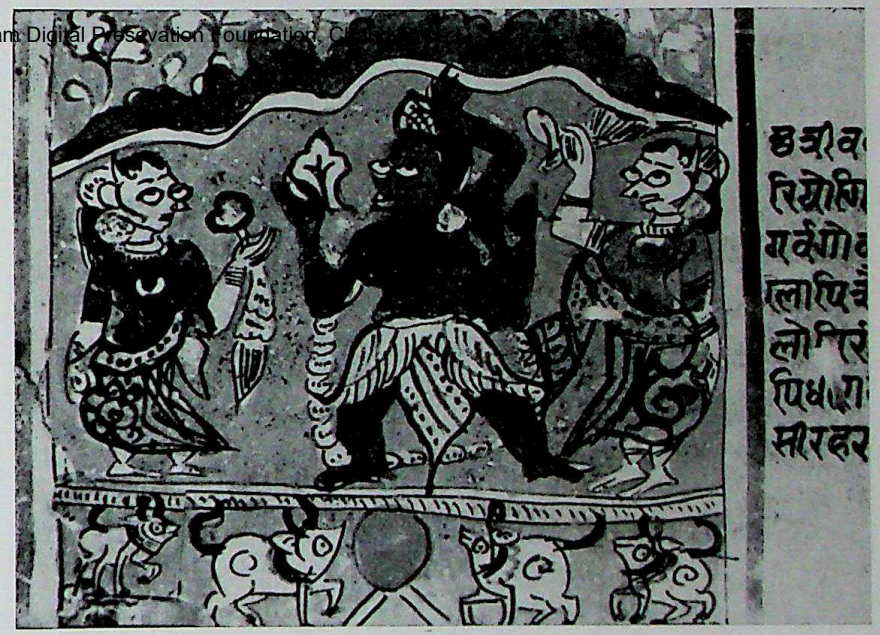
71. Kṛishṇa lifts Mount Govardhana.

Illustration to the *Bālagopālastuti*.
Western Indian style, early 16th cent. A.D.
Size : 9.5×18.5 cms.
Prince of Wales Museum, Bombay.
Acc. No. 56.41.



71

72. Kṛishṇa making love to Rādhā; gods come to pay homage to Kṛishṇa seated in a grove in the company of cowherds and cows.

Illustrations to the *Bālagopālastuti*.
Western Indian style, early 17th cent. A.D.
Size : 11.5×24.5 cms.
Prince of Wales Museum, Bombay.
Acc. No. 56.42.

73. Kṛishṇa being shown reflection of the moon.

Illustration to the *Sūrasagara*.
Pahari, probably Garhwal, c. A.D. 1800
Size : 26×16 cms.
National Museum, New Delhi.
Acc. No. 47.110/419.

74. *Dānalīla*, Kṛishṇa taking toll-tax from *gopīs*.

Illustration to the *Sūrasāgara*.
Pahari, Kulu, late 18th cent. A.D.
Size : 25×37 cms.
National Museum, New Delhi.
Acc. No. 49.10/50.

75. Kṛishṇa plays flute in the company of *gopīs*.

Illustration to the *Sūrasāgara*.
Rajasthan, Mewar, c. A.D. 1700
Size : 21×17.5 cms.
Prince of Wales Museum, Bombay.
Acc. No. 52.13.

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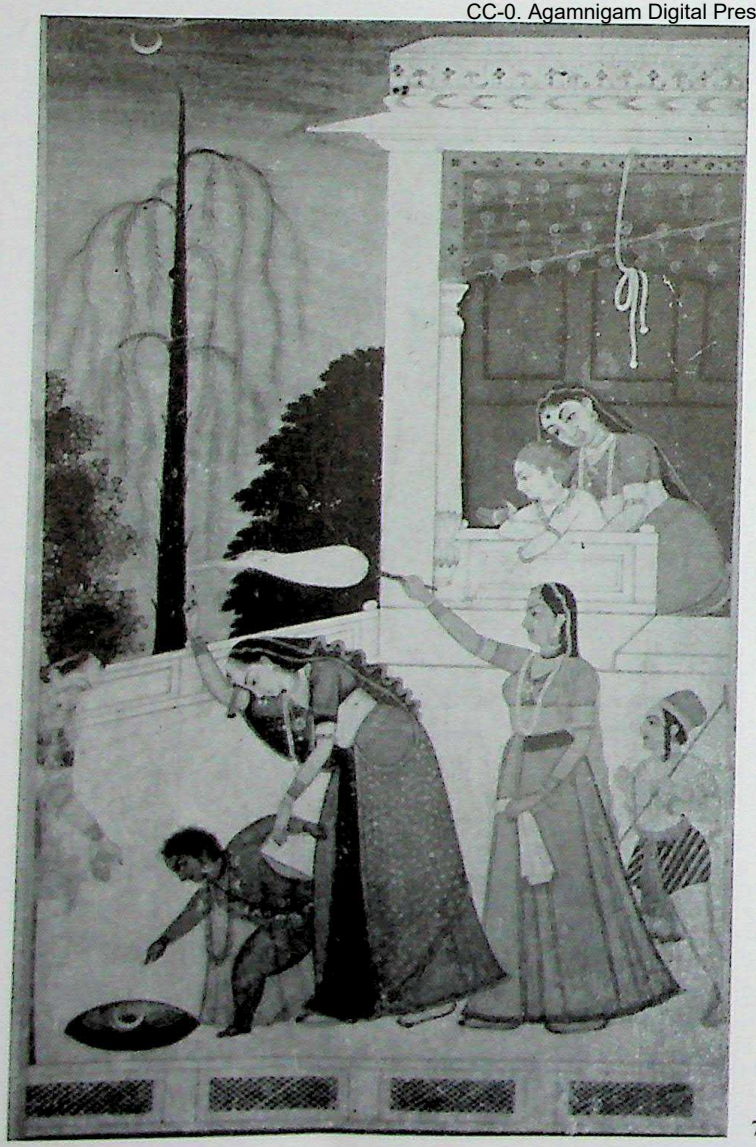

73

76

76. Love-lorn *gopis* stating their condition to Uddhava.

Illustration to the *Sūrasāgara*.
Rajasthan, Mewar, c. A.D. 1640
Size : 23.5×18 cms.
National Museum, New Delhi.
Acc. No. 47.110/291.

77. Love-lorn *gopis* stating their condition to Uddhava.

Illustration to the *Sūrasāgara*.
Rajasthan, Mewar, c. A.D. 1640
Size : 23.5×18 cms.
National Museum, New Delhi.
Acc. No. 47.110/297.

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78. Manifested love in union; Krishṇa admiring the beauty of Rādhā reflected in a mirror.

Illustration to the *Rasikapriyā*.
Pahari, Garhwal, late 18th cent. A.D.
Size : 31×22 cms.
National Museum, New Delhi.
Acc. No. 49.19/129.

79. A lady describes to her friend the secret love of Rādhā in separation from Kṛishṇa.

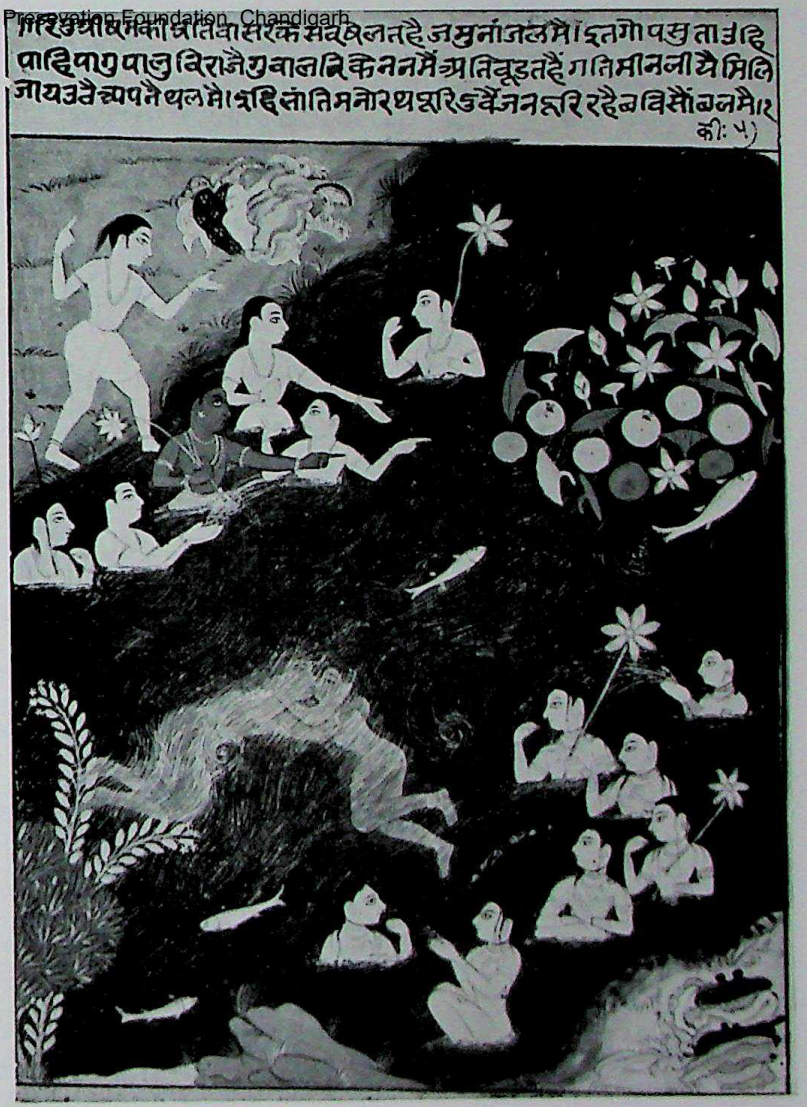
Illustration to the *Rasikapriyā*.
Central India, Malwa, 1660-70 A.D.
Size : 22.7×17 cms.
National Museum, New Delhi.
Acc. No. 51.34/15.

80. While bathing in the river, Rādhā and Kṛishṇa meet stealthily and then go back to their respective positions.

Illustration to the *Rasikapriyā*.
Rajasthan, Mewar, 1630-40 A.D.
Size : 27×20.5 cms.
Udaipur Government Museum, Udaipur.

81. Ladies conversing with Kṛishṇa while a friend advises Rādhā to win over Kṛishṇa.

Illustration to the *Rasikapriyā*.
Rajasthan, Mewar, 1630-40 A.D.
Size : 26.8×20.5 cms.
Udaipur Government Museum, Udaipur.



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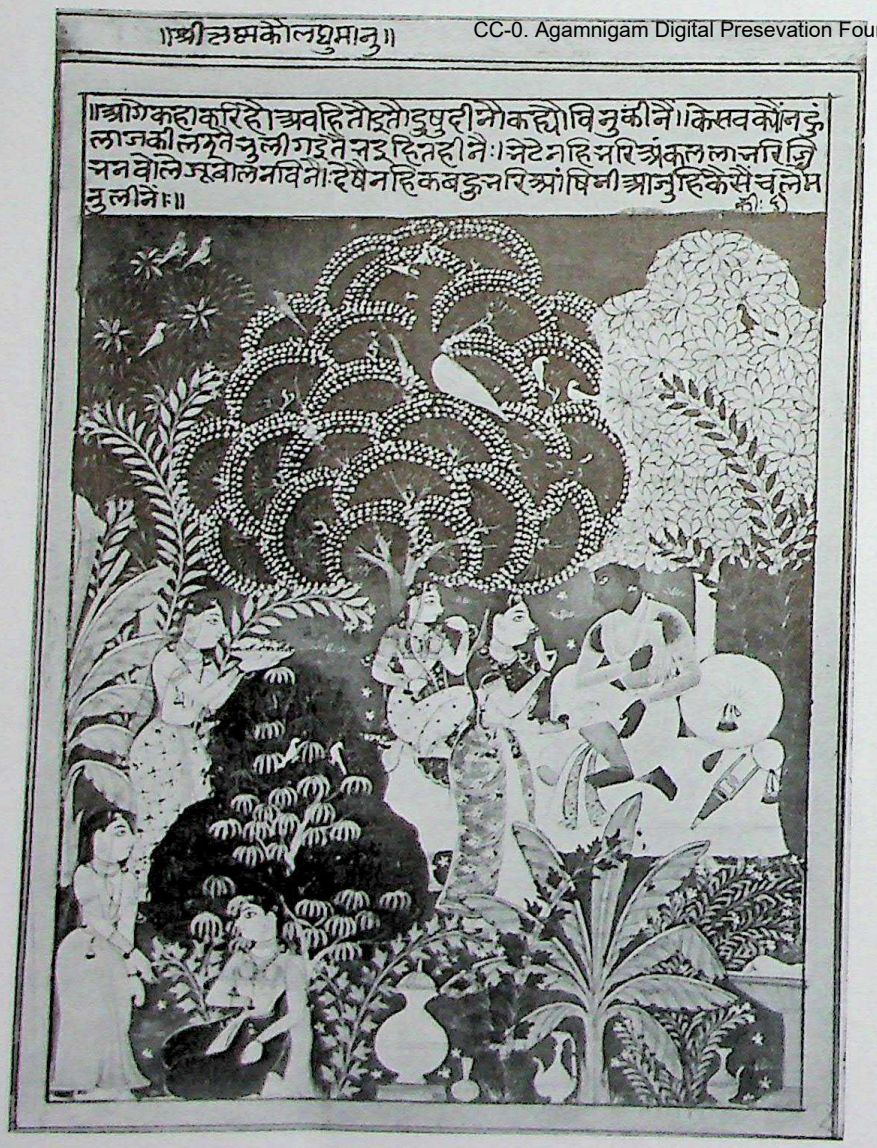
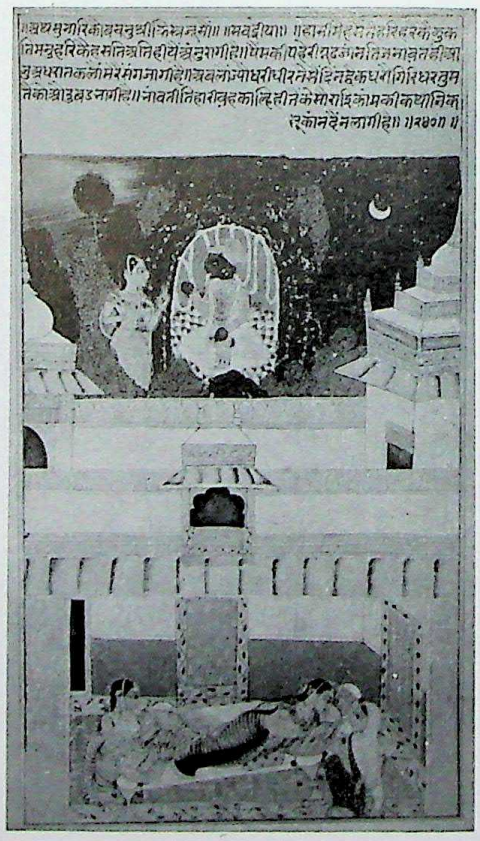


81

82. Rādhā pining for union with Krishṇa.

Illustration to the *Rasikapriyā*.
Rajasthan, Mewar, attributed to the
Artist : Sahibdin, c. A.D. 1630.
Size : 26×19 cms.
Prince of Wales Museum, Bombay.
Acc. No. 54.24.



83

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83. Confidante (the wife of a goldsmith) describes to Kṛishṇa Rādhā's love for him.

Illustration to the *Rasikapriyā*.
Rajasthan, Bundi, c. A.D. 1700
Size : 28.5×16 cms.
National Museum, New Delhi.
Acc. No. 51.64/24.

84. Above : Ladies conversing with obdurate Rādhā.
Below : Lady reports to Kṛishṇa the failure of all efforts to persuade Rādhā to meet him.

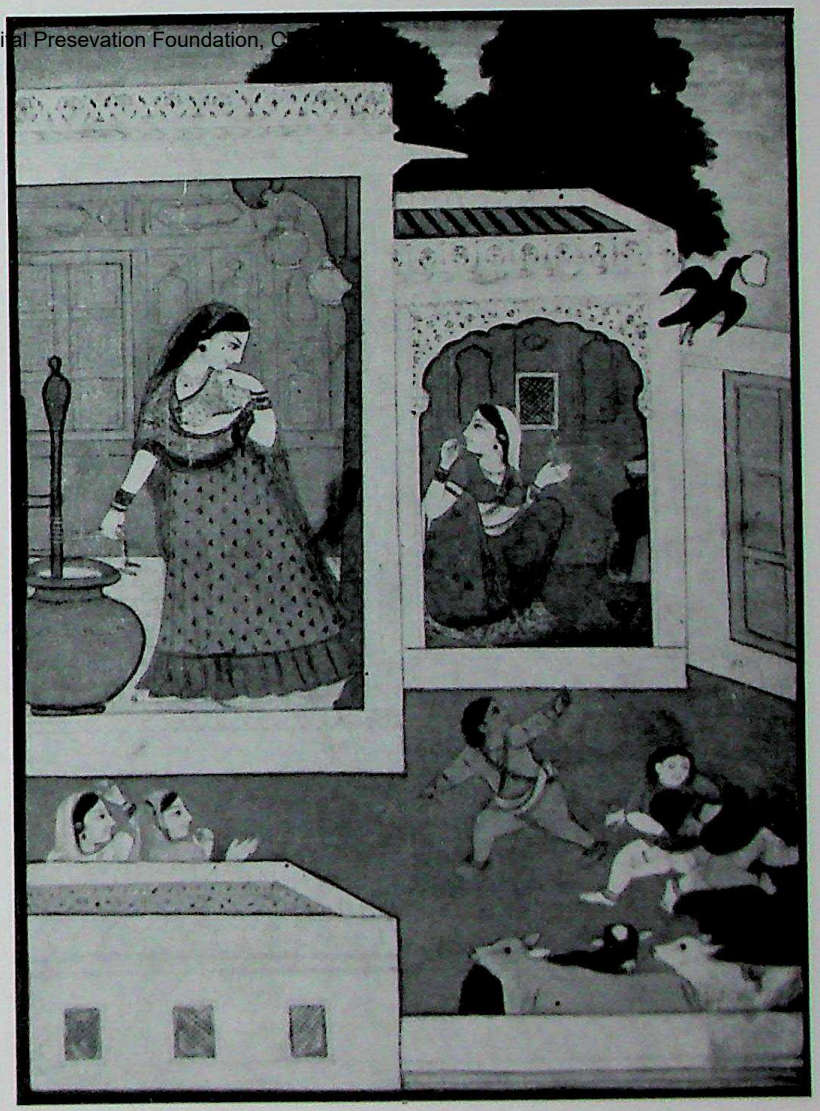
Illustration to the *Rasikapriyā*.
Pahari, Kangra style, late 18th cent. A.D.
Size : 22.5×15.5 cms.
National Museum, New Delhi.
Acc. No. 51.207/24.

85. Rādhā's anger.

Illustration to the *Rasikapriyā*.
Central India, Malwa, 1634 A.D.
Size : 19.5×15 cms.
National Museum, New Delhi.
Acc. No. 61.815.

86. Pranks of child Kṛishṇa.

Illustration to the *Sūrasāgara*.
Pahari, Kangra style, late 18th cent. A.D.
Size : 21×15 cms.
National Museum, New Delhi.
Acc. No. 59.148/14.



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87. Krishna playing hide and seek with *gopis*.

Illustration to the *Bihari Satsai*.
Rajasthan, Mewar, 1725-50 A.D
Size : 21.6×32.4 cms.
National Museum, New Delhi.
Acc. No. 55.50/51.

88. The boat of love.
Rādhā and Kṛishṇa

Artist : Nihal Chand.
Illustration to the *Bihārī Chandrikā* composed by Nāgarī Dās (Raja Savant Singh of Kishangarh).
Rajasthan, Kishangarh, c. 1740-45 A.D.
Size : 39.5×30.5 cms.
National Museum, New Delhi.
Acc. No. 63.793.

89. *Tāmbūla Sevā*, Kṛishṇa and Rādhā offer betel-leaf to each other.

The milk maids of Vṛindāvana in attitude of adoration and cowherds in the lower left corner
Rajasthan, Kishangarh, c. A.D. 1760
Size : 39.5×22.5 cms.
National Museum, New Delhi.
Acc. No. 63.794.

90. *Gopis* worshipping Śivaliṅga, Kṛishṇa fluting, stealing clothes of *gopis*, riding a horse composed of *gopis* and other scenes.

South India, Andhra, c. A.D. 1850
(painting on cloth)
Size : 37×51 cms.
National Museum, New Delhi.
Acc. No. M/81-232.

91. Redemption of Nala kūvara and Maṇigrīva.

Episode from the *Bhāgavata Purāṇa*,
South India, Andhra, c. A.D. 1850
(cloth pasted on wood)
Size : 46×60 cms.
National Museum, New Delhi.
Acc. No. 77.43.

92. Navanīta Kṛishṇa.

South India, Tanjavur, c. 1850 A.D.
(cloth pasted on wood)
Size : 64×49.5 cms.
National Museum, New Delhi.
Acc. No. 75.354.

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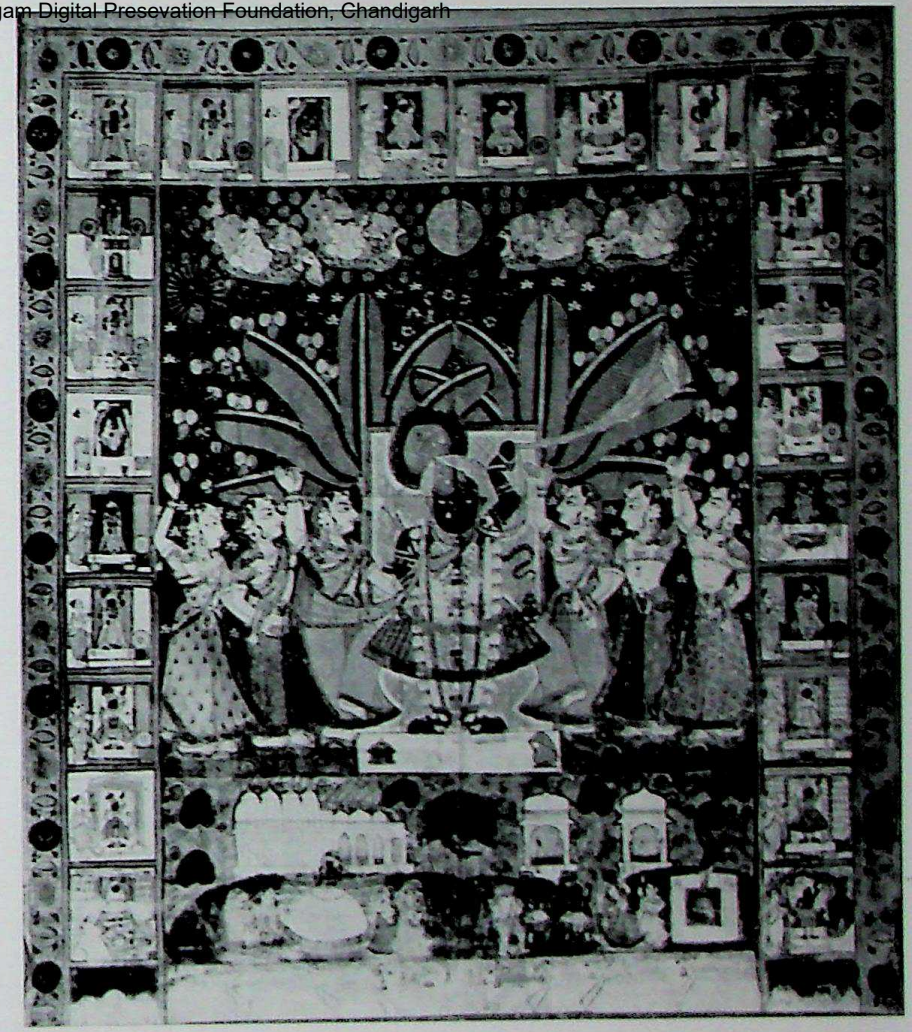
93. Kṛishṇa playing of flute and Radha.

Rajasthan, Bikaner, c. A.D. 1750.
(Wooden door leaves)
Size : 211×114 cms.
National Museum, New Delhi.
Acc. No. 59.445.

94. *Śarad Pūrṇimā*. The festival of the full autumn moon.

Gopīs request Śrī Nāthajī (incarnation of Kṛishṇa) for joining them in the *Rāsalīlā* (dance).
Scenes of the worship of Mount Govardhana and *dānalīlā* (taking of toll-tax) at the bottom.
Rajasthan, Nathadwara, c. A.D. 1850.
(painting on cotton)
Size : 126×112 cms.
National Museum, New Delhi.
Acc. No. 63.1395.



94

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MANUSCRIPTS

1. Mahābhārata (Āraṇyaka Parvan)

The great Indian epic by Vyāsa, a compendium teaching the fourfold aims of human existence. Though it deals mainly with the stories of the Kauravas and the Pāṇḍavas, there are vivid accounts of many gods, kings and sages, not directly connected with the main story.

Of the eighteen parvas, Āraṇyakaparvan, the third book, deals mainly with the life of the Pāṇḍavas in the Kāmyaka forest during the period of their exile.
The colophon records that during the time of Sultan Iskandar Lodi (1489-1517), it was transcribed by Kāyastha Bhavānīdāsa of of Gauḍa descent at the behest of Bhānadāsa Chaudary of Chandrapuri.
Northern India, V.S. 1573=A.D. 1516, Paper,
Folios : 2, Illustrated Folios : 2
Size : 35×16 cms.
Script : Devanāgarī; Language : Sanskrit.
Asiatic Society of Bombay.
Acc. No. B.D. 245.

1

2. Mahābhārata (Udyoga Parvan)

Udyoga Parvan, the fifth book deals with the preparations for the war. The colophon records that the copy was transcribed by Shambhu, son of Shankar, at the behest of Bhapoji Paṇḍit, son of Mahādeva.
Deccan, Śaka Saṁvat 1613=A.D. 1691, Paper,
Folios : 342, Illustrated Folios : 47
Size : 48×20 cms.
Script : Devanāgarī; Language : Sanskrit.
National Museum, New Delhi.
Acc. No. 54.31.

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3. Razmnāmā

Persian translation of the *Mahābhārata*.
Uttar Pradesh, c. 18th cent. A.D.; Paper.
Folios : 139; Illustrated Folios : 126;
Size : 51.7×38.5 cms.
Script : Nasta 'liq; Language : Persian.
National Museum, New Delhi.
Acc. No. 58.52/1.

3

4. Bhagavad Gītā

Svarṇākshari—Letters written in gold against light green background. Profusely illuminated borders.
Bhagavad Gītā, a celebrated work of the *Mahābhārata*, in the form of metrical dialogue in which the divine Kṛishṇa expounds to Arjuna his philosophical doctrines.
c. 17th cent. A.D.; Paper.
Folios : 10; Size : 16×9 cms.
Script : Devanâgarī; Language : Sanskrit.
National Museum, New Delhi.
Acc. No. 60.697 to 60.701.

5. Pañcharatna Guṭakā

Collection of five jewels—*Bhagavad Gītā*, Vishṇusahasranāma, Bhīshmastavarāja, Anusmṛiti and Gajendramoksha from the *Mahābhārata* text.
Written in gold against dark blue background with polychrome floral decorative border.
The colophon records that it was transcribed by Ghasi Mahâtmâ for Mahârâja Prithvi Singh of Jaipur (1767-78 A.D.)
Rajasthan (Jaipur) V.S. 1828=A.D. 1771,
Paper, Folios : 130,
Size : 21.6×12.5 cms.
Script : Devanâgarī; Language : Sanskrit.
Maharaja Man Singh Museum, Jaipur.
Acc. No. M.S. 25.

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7

6. Bhagavad Gītā and Vīshṇu Sahasranāma

Transcribed by Hādā Pyār Singh at Garhmanorathānā for Thākur Balawant Singh.
Rajasthan : Saṁvat 1870=A.D. 1813, Paper.
Folios : 160; Illustrated Folios : 2
Size : 16×10 cms.
Script : Devanāgarī; Language : Sanskrit.
National Museum, New Delhi.
Acc. No. 62.441.

7. Bhāgavata Gītā

A bi-lingual and bi-scriptal work in beautiful calligraphy. The Sanskrit text in verse has been translated in Persian prose all through the codex.
Kashmir, c. 19th cent. A.D.; Paper.
Folios : 79; Size : 18.5×12.2 cms.
Scripts : Śaradā and Nasta 'liq ;
Languages : Sanskrit and Persian.
National Museum, New Delhi.
Acc. No. 80.432.

8

8. Bhāgavata Purāṇa

(with commentary by Shrīdhara)
A work of unified composition of great celebrity in Indian tradition, narrating mainly the glories and exploits of Lord Kṛishṇa. The work transcribed by Jasawant in Saṁvat 1705 was profusely illustrated by Sahibdin of Udaipur. The writing is in tripathi format—commentary at top and bottom with main text in between.
Rajasthan (Udaipur) Saṁvat 1705=A.D. 1648; Paper. Folios : 334; Illustrated Folios : 129
Size : 40×22 cms.
Script : Devanāgarī; Language : Sanskrit.
Bhandarkar Oriental Research Institute, Poona.
Acc. No. 61/1907-15.

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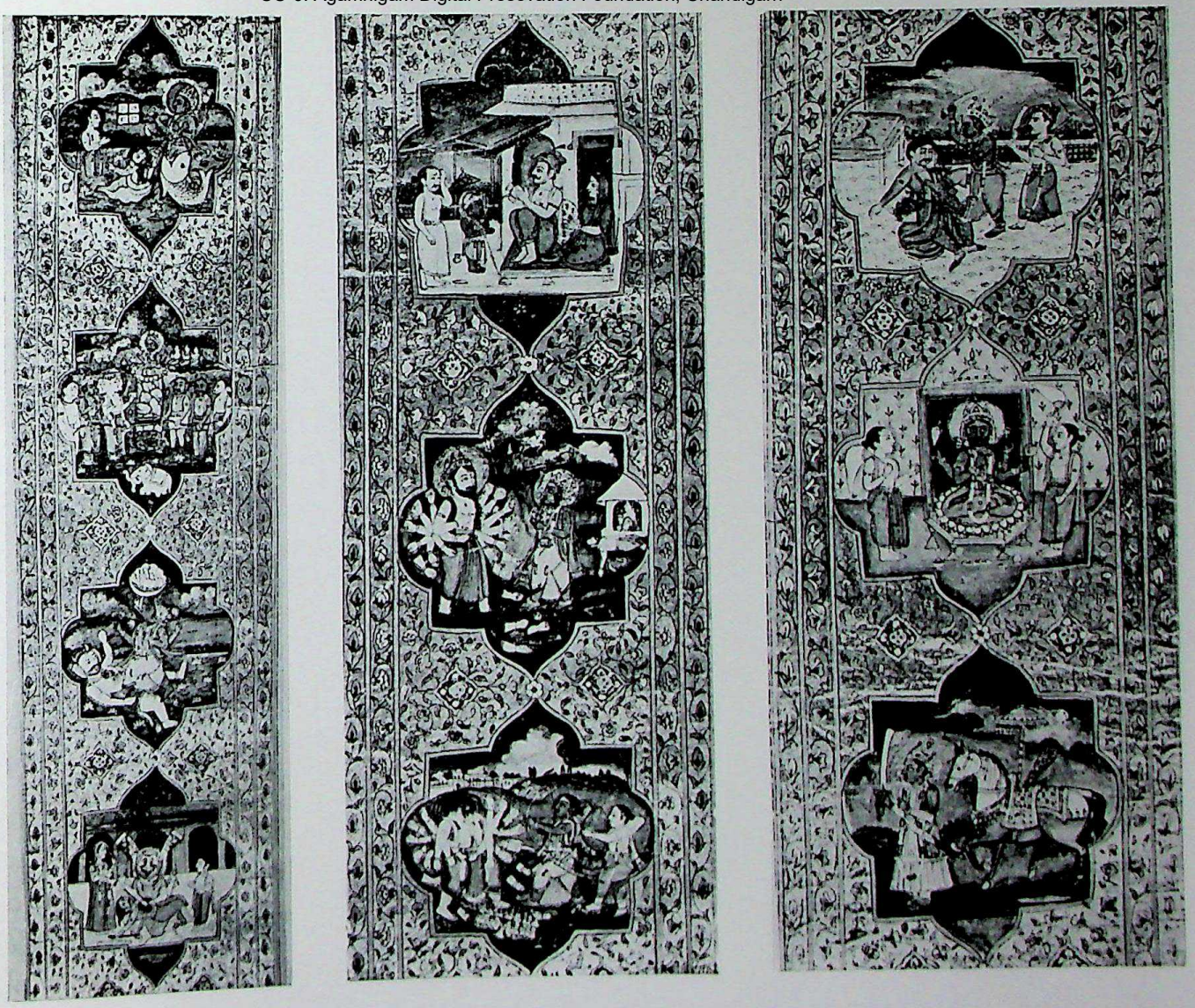

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10

9. Bhāgavata Purāṇa

A specimen of illuminated and illustrated manuscript writing in scroll form introduced in the 18th century. Miniatures of the *Trinity* and *Ten Avatāras of Vishṇu* in the beginning are followed by the text in minute letters enclosing small miniatures within circles.
Probably Kashmir, 18th cent. A.D.; Paper, Scroll; Size : 20.85 mts × 11 cms.
Script : Devanāgarī; Language : Sanskrit.
National Museum, New Delhi.
Acc. No. 60.1628.

10. Bhāgavata Purāṇa (Daśam Skandha)

Punjabi translation.
Kashmir; 18th cent. A.D.; Paper.
Folios : 495; Illustrated Folios : 175;
Size : 20 × 15 cms.
Script : Gurumukhī; Language : Punjabi.
National Museum, New Delhi.
Acc. No. 60.989.

11. Bhāgavata Purāṇa

A voluminous work. Beginning of each chapter illustrated and beautifully decorated with designed borders.
Kashmir; c. 19th cent. A.D.; Paper.
Folios : 1558; Illustrated Folios : 13;
Size : 37 × 17.2 cms.
Script : Devanāgarī; Language : Sanskrit.
National Museum, New Delhi.
Acc. No. 62.1806.

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12. Bhāgavata Purāṇa

Persian translation dated *Purṇavādaśī* month of *Pausha*, Vikram Saṁvat 1623. Obviously the scribe has given the date of the manuscript from which he had copied it, as the illustrations and script suggest that the work is of a much later date.
Kashmir; 19th cent. A.D.; Paper.
Folios : 324; Illustrated Folios : 12.
Size : 24.5×15 cms.
Script : Nasta 'liq; Language : Persian.
National Museum, New Delhi.
Acc. No. 68.112.

13. Bhāgavata Purāṇa (Daśam Skandha)

Hindi translation by Bhopati, transcribed by Misra Sewa Ram for Ram Dyāl in the city. of Meerut. Miniatures done separately and pasted within the text
Kangra style, Vikram Saṁvat 1833 = A.D. 1776; Paper.
Folios : 258; Illustrated Folios : 80.
Size : 23×12.5 cms.
Script : Devanāgarī; Language : Hindi
National Museum, New Delhi.
Acc. No. 66.82.

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14

14. Bhāgavata Purāṇa (Daśam Skandha)

Gujarati translation.
Jodhpur (Rajasthan); 18th cent. A.D.; Paper.
Folios : 290; Illustrated Folios : 166.
Size : 22.5×16.5 cms.
Script : Devanāgarī Language : Gujarati.
National Museum, New Delhi.
Acc. No. 61.1446.

15. Bhāgavata Purāṇa (Daśam Skandha)

Bikaner (Rajasthan), late 18th cent. A.D.; Paper.
Folios : 49 : Illustrations : 51.
Size : 23×13 cms.
Script : Devanāgarī; Language : Hindi (Vraja)
L.D. Institute of Indology, Ahmedabad.
Acc. No. 6288.

16. Bhāgavata Purāṇa

South India, 18th-19th cent. A.D.; Palm leaf.
Folios : 247; Size : 32×5 cms.
Script : Devanāgarī; Language : Sanskrit.
Oriental Research Institute, Mysore.
No. 6837.

17. Bhāgavata Purāṇa

South India; 19th cent. A.D.; Palm leaf.
Folios : 247; Size : 4.9×5.8 cms.
Script : Grantha; Language : Sanskrit.
Oriental Research Institute, Mysore.
No. 1487.

18. Gīta Govinda

Text in prose in old Mewari (with words of old Bāgarī) is based on the *Gīta Govinda* of Jayadeva. The colophon states that the manuscript was written at the village Jāur and illustrated through the skill of Joshi Kīratadāsa.
Rajasthan, Vikram Saṁvat 1650=A.D. 1594.
Paper.
Folios : 30; Illustrated folios : 28.
Size : 27×7 cms.
Script : Devanāgarī; Language : Bāgarī-Mewari.
National Museum, New Delhi.
Acc. No. 76.115/1-30.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

19. Gīta Govinda

A lyrical work on the loves of Rādhā and Kṛishṇa by the poet Jayadeva.
Western India, early 17th cent. A.D.; Paper.
Folios : 35; Illustrations : 35.
Size : 13.5×11 cms.
Script : Devanāgarī; Language : Sanskrit.
B.J. Institute of Learning, Ahmedabad.
No. 13408.

19

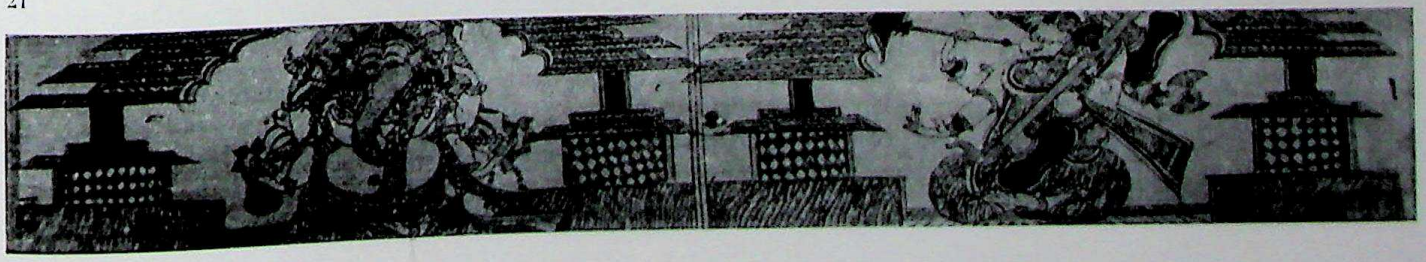
20. Gīta Govinda

With commentary by Nārāyaṇadāsa. The work was transcribed and beautifully illustrated by Dhanañjaya during the 39th aṅka of Mukundadeva of Khurda.
Orissa, A.D. 1690; Palm leaf.
Folios : 60 Illustrations : 50
Size : 29.5×4 cms.
Script : Oriya; Language : Sanskrit.
Orissa State Museum, Bhubaneshwar.
Acc. No. Ext. 166.

21. Gīta Govinda

Written at Balabhadra Pīṭha situated in Jalattara in Orissa.
Orissa, 17th cent. A.D., Palm leaf.
Folios : 28; Illustrations : 27.
Size : 28.5×4.5 cms.
Script : Oriya; Language : Sanskrit.
L.D. Institute of Indology, Ahmedabad.
No. 3620.

21



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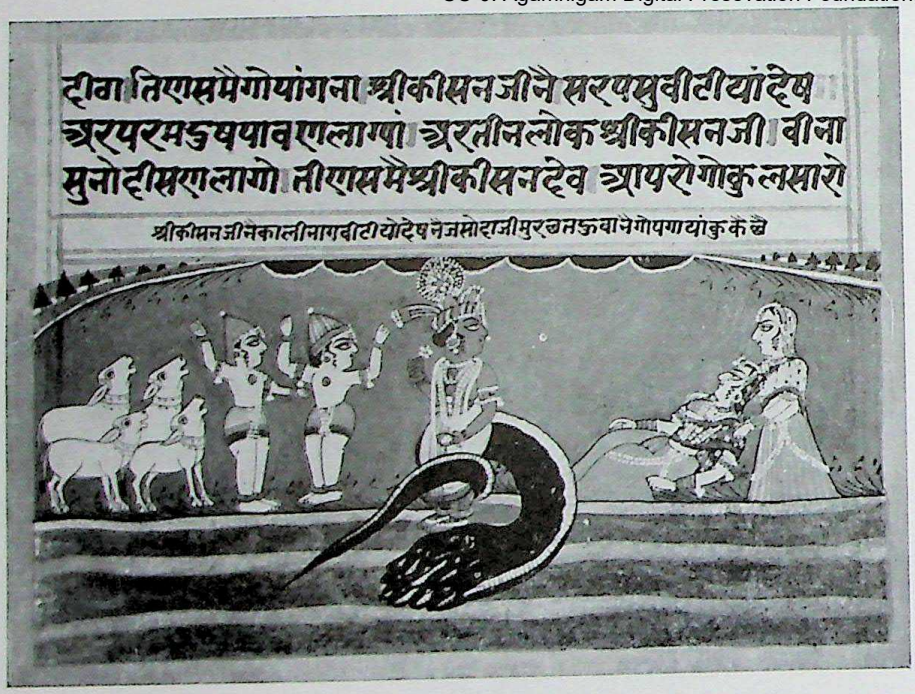


14

14. Bhāgavata Purāṇa (Daśam Skandha)

Gujarati translation.
Jodhpur (Rajasthan); 18th cent. A.D.; Paper.
Folios : 290; Illustrated Folios : 166.
Size : 22.5×16.5 cms.
Script : Devanāgarī Language : Gujarati.
National Museum, New Delhi.
Acc. No. 61.1446.

15. Bhāgavata Purāṇa (Daśam Skandha)

Bikaner (Rajasthan), late 18th cent. A.D.; Paper.
Folios : 49 : Illustrations : 51.
Size : 23×13 cms.
Script : Devanāgarī; Language : Hindi (Vraja)
L.D. Institute of Indology, Ahmedabad.
Acc. No. 6288.

16. Bhāgavata Purāṇa

South India, 18th-19th cent. A.D.; Palm leaf.
Folios : 247; Size : 32×5 cms.
Script : Devanāgarī; Language : Sanskrit.
Oriental Research Institute, Mysore.
No. 6837.

17. Bhāgavata Purāṇa

South India; 19th cent. A.D.; Palm leaf.
Folios : 247; Size : 4.9×5.8 cms.
Script : Grantha; Language : Sanskrit.
Oriental Research Institute, Mysore.
No. 1487.

18. Gīta Govinda

Text in prose in old Mewari (with words of old Bāgarī) is based on the *Gita Govinda* of Jayadeva. The colophon states that the manuscript was written at the village Jāur and illustrated through the skill of Joshi Kiratadāsa.
Rajasthan, Vikram Saṁvat 1650=A.D. 1594.
Paper.
Folios : 30; Illustrated folios : 28.
Size : 27×7 cms.
Script : Devanāgarī; Language : Bāgarī-Mewari.
National Museum, New Delhi.
Acc. No. 76.115/1-30.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

19. Gīta Govinda

A lyrical work on the loves of Rādhā and Kṛishṇa by the poet Jayadeva.
Western India, early 17th cent. A.D.; Paper.
Folios : 35; Illustrations : 35.
Size : 13.5×11 cms.
Script : Devanâgarī; Language : Sanskrit.
B.J. Institute of Learning, Ahmedabad.
No. 13408.

19

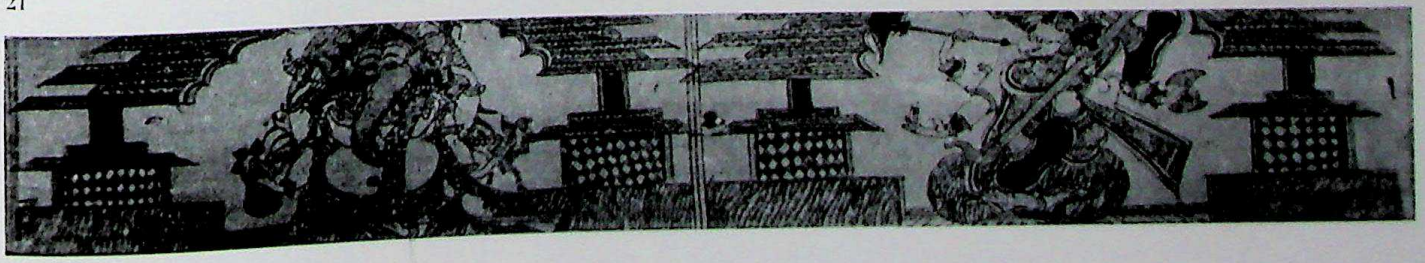
20. Gīta Govinda

With commentary by Nārāyaṇadāsa. The work was transcribed and beautifully illustrated by Dhanañjaya during the 39th aṅka of Mukundadeva of Khurda.
Orissa, A.D. 1690; Palm leaf.
Folios : 60 Illustrations : 50
Size : 29.5×4 cms.
Script : Oriya; Language : Sanskrit.
Orissa State Museum, Bhubaneshwar.
Acc. No. Ext. 166.

21. Gīta Govinda

Written at Balabhadra Pīṭha situated in Jalattara in Orissa.
Orissa, 17th cent. A.D., Palm leaf.
Folios : 28; Illustrations : 27.
Size : 28.5×4.5 cms.
Script : Oriya; Language : Sanskrit.
L.D. Institute of Indology, Ahmedabad.
No. 3620.

21



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22. Gīta Govinda

Orissa, late 17th cent. A.D., Palm leaf.
Folios : 17; Illustrations : 41.
Size : 21.5×4.5 cms.
Script : Oriya; Language : Sanskrit.
Ashutosh Museum of Indian Art, Calcutta.
Acc. No. PG 165. 1605 A.

22

25

23. Gīta Govinda

Transcribed by Mahtāb Rāya in Kashmir.
21 miniatures painted separately and added later. Text in white against black background is written on one side of each folio within floral borders and golden lines.
Kashmir, V. Saṁvat 1850=A.D. 1793; Paper,
Folios : 54; Illustrations : 21
Size : 20.5×13 cms.
Script : Devanāgarī; Language : Sanskrit.
Maharaja Man Singh Museum, Jaipur.
Acc. No. A.G. 2172.

24. Gīta Govinda

With commentary by Shri Vanamālī Bhaṭṭa, son of Shivadas. Miniatures, though separately painted and pasted, go beautifully with the text.
Varanasi (Uttar Pradesh), Vikram Saṁvat 1853=A.D. 1796; Paper.
Folios : 66; Illustrated Folios : 5.
Size : 28×15 cms.
Script : Devanāgarī; Language : Sanskrit.
National Museum, New Delhi.
Acc. No. 78.637.

25. Gīta Govinda

With commentary by Shrīdhara.
Of the two works of *Gīta Govinda* and *Kavi Priyā* in this volume, the later is dated Saṁvat 1780 (A.D. 1713) The *Gīta Govinda* illustrated with beautiful miniatures in Mewar style can also be ascribed to early 18th cent. A.D. Rajasthan (Mewar), 18th Cent. A.D.;
Paper, Folios : 198; Illustrations : 34
Size : 17.8×15 cms.
Script : Devanāgarī; Language : Sanskrit.
Rajasthan Oriental Research Institute, Udaipur.
Acc. No. 1586.

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26. Gīta Govinda

Leaves stitched together to form a bigger sheet for the text and designs. The minute letters of the text have been so arranged as to form the outlines of a temple, geometrical patterns, birds, animals and the deities of the Jagannatha Temple.
Orissa, c. 18th cent. A.D.; Paper.
Folios : 14; Size : 51.6×26.5 cms.
Script : Oriya; Language : Sanskrit.
National Museum, New Delhi.
Acc. No. 57.46.

27. Gīta Govinda

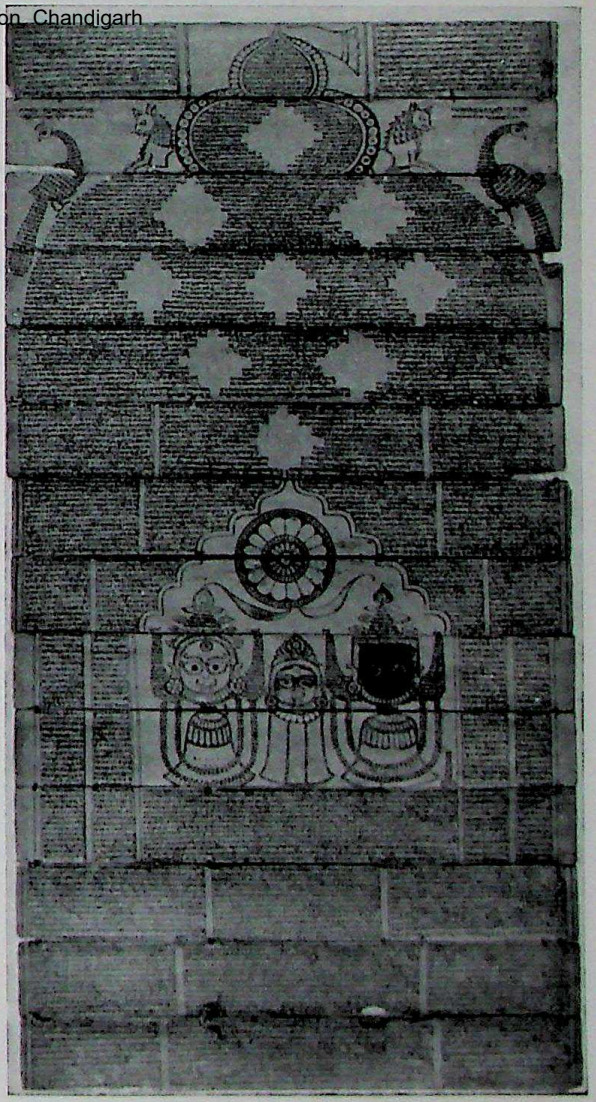
Unbound paper manuscript. Uniform clear writing.
Kashmir; 18th cent. A.D.; Paper.
Folios : 37; Size : 16.5×12.5 cms.
Script : Śāradā; Language : Sanskrit.
National Museum, New Delhi.
Acc. No. 57.106/482.

28. Gīta Govinda

Orissa; c. 19th cent. A.D.; Palm leaf.
Folios : 68; Illustrated Folios : 60.
Size : 28×4 cms.
Script : Oriya; Language : Sanskrit.
National Museum, New Delhi.
Acc. No. 72.165/E.

29. Gīta Govinda

Orissa, c. 19th cent. A.D.; Palm leaf.
Folios : 26; Illustrated Folios : 26.
Size : 24.8×4 cms.
Script : Oriya; Language : Sanskrit.
Scribe : Rāmakrishṇadāsa.
National Museum, New Delhi.
Acc. No. 71.189.



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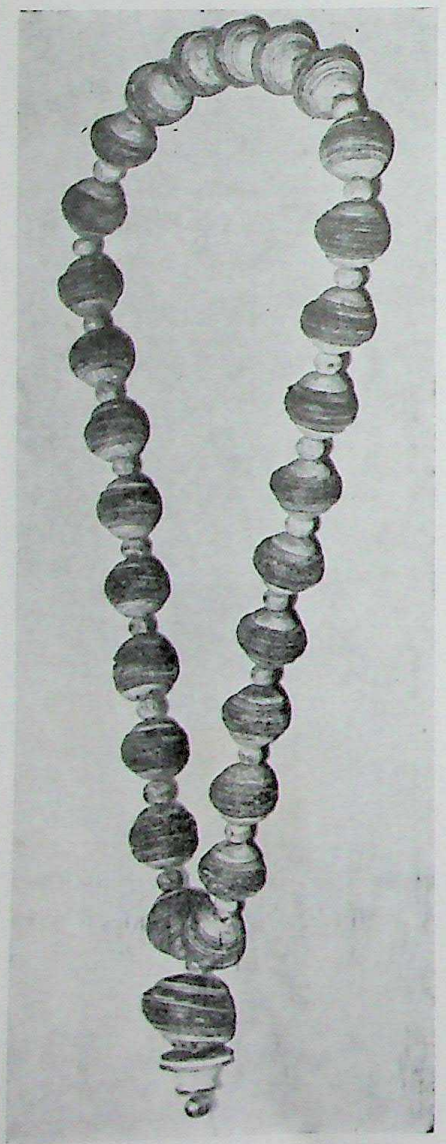

30. Gīta Govinda

Orissa; 19th cent. A.D.; Palm leaf.
Folios : 17; Illustrated Folios : 17.
Size : 22×4.5 cms.
Script : Oriya; Language : Sanskrit.
National Museum, New Delhi.
Acc. No. 80.1400.

31. Gīta Govinda

Andhra (South India), 19th cent. A.D.; Palm leaf.
Folios : 90; Size : 44×3.5 cms.
Script : Telugu; Language : Sanskrit, with commentary in Telugu.
Oriental Research Institute, Mysore.
Acc. No. 4341.

32. Gīta Govinda

Mysore (South India); late 19th cent. A.D.; Palm leaf.
Folios : 90; Size : 37×3.5 cms.
Script : Kannada; Language : Sanskrit, with commentary in Kannada.
Oriental Research Institute, Mysore.
Acc. No. 9007.

33. Gīta Govinda

Mysore (South India); 19th cent. A.D.; Palm leaf.
Folios : 203; Size : 16×3.4 cms.
Script : Kannada; Language : Sanskrit, with commentary in Kannada.
Oriental Research Institute, Mysore.
Acc. No. 4628.

34. Gīta Govinda

South India, late 19th cent. A.D.; Palm leaf.
Folios : 24; Size : 44×3.3 cms.
Script : Grantha; Language : Sanskrit.
Oriental Research Institute, Mysore.
Acc. No. 7196.

35. Gīta Govinda

South India; 19th cent. A.D.; Palm leaf.
Folios : 20; Size : 29.5×3 cms.
Script : Devanāgarī; Language : Sanskrit.
Oriental Research Institute, Mysore
Acc. No. 133

36. Gīta Govinda

A rare specimen of manuscript writing on ivory sheets of palm leaf format.
Orissa : c. 19th cent. A.D.; Ivory-palm leaf.
Folios : 8 (5 ivory and 3 palm leaf);
Size : 25×4.2 cms.
Script : Oriya; Language : Sanskrit.
Orissa State Museum, Bhubneshwar.
Acc. No. Ext. 159.

37. Gīta Govinda

A rare and unusual specimen of palm leaf manuscript written on small discs of various sizes, strung together, forming a rosary of Rudrāksh shaped beads.
Orissa : c. 19th cent. A.D.; Palm leaf.
Beads : 28; Size : Length 39 cms.
Script : Oriya; Language : Sanskrit.
Orissa State Museum, Bhubneshwar.
Acc. No. Ext. 15.

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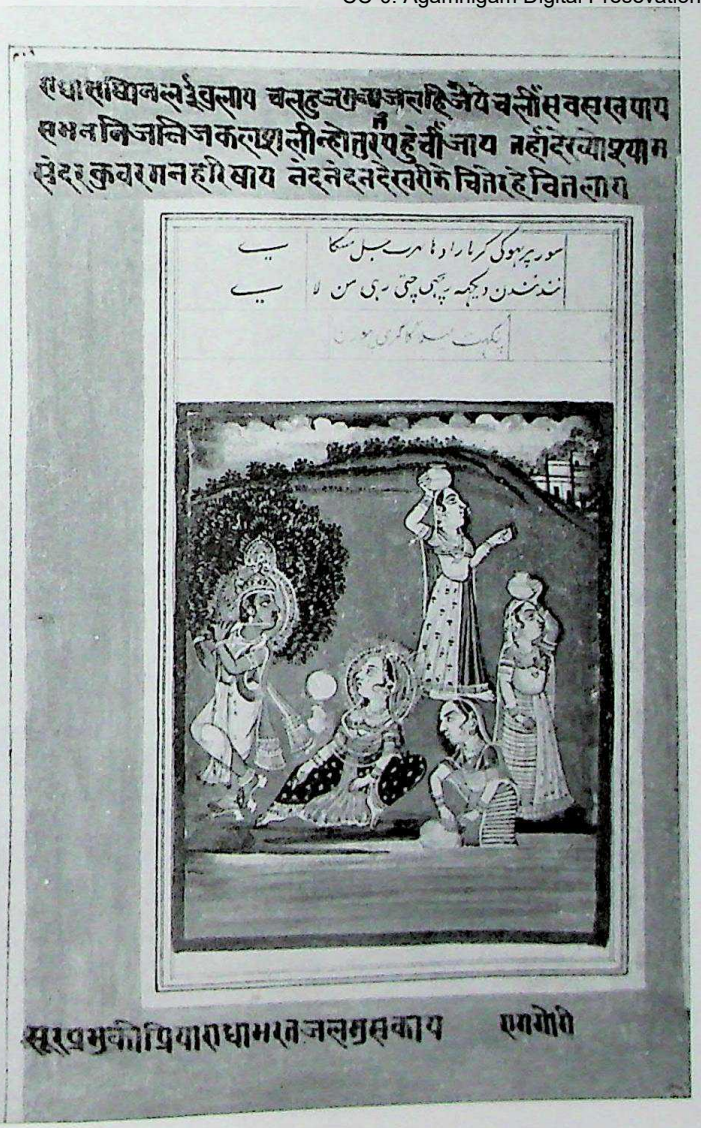

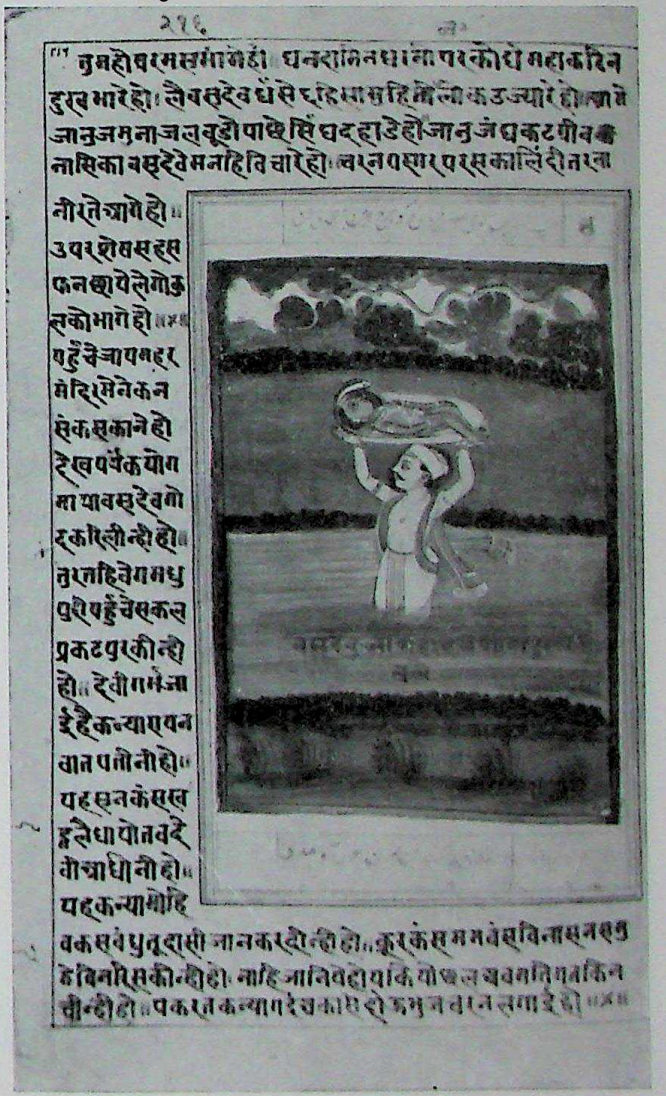

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38. Sūrasāgara.

A well known work by Sūradāsa, the great Hindi poet, depicting every possible situation related to the many splendoured life of Lord Kṛishṇa.
Lucknow (Uttar Pradesh); A.H. 1250 =A.D. 1872; Paper.
Folios : 540; Illustrated Folios : 91.
Size : 23×15.2 cms.
Scripts : Devanāgarī & Nasta 'liq
Language : Hindi (Vraja).
Scribe : Ram Prasad alias Prasadi Lal Aggarwal.
National Museum, New Delhi.
Acc. No. 57.13/1.

39. Biharī Satsaī.

A collection of seven hundred verses centring round the loves of Rādhā and Kṛishṇa, written by Bihārī, the great Hindi poet of the 17th cent. A.D.
Kangra style; Vikram Saṁvat 1836 =A D. 1779; Paper.
Folios : 139; Illustrated Folios : 14.
Size : 24×14 cms.
Script : Devanāgarī; Language : Hindi.
National Museum, New Delhi.
Acc. No. 63.1171.

40. Kṛishṇa Avatār.

Based on the *Bhāgavata Purāṇa*.
Kashmir : 18th cent. A.D.; Paper.
Folios : 534; Size : 15.5×11.5 cms.
Script : Gurumukhī; Language : Punjabi.
National Museum, New Delhi.
Acc. No. 61.977.

41. Book Cover (Painted.)

CC-0. Agamnigam

The departure of Kṛishṇa and Balarâma
on a chariot to Mathura and the
grief of *gopis*.
Eastern India; 18th cent. A.D.,
Wooden book cover.
Size : 34.5 × 16 cms.
Ashutosh Museum of India Art, Calcutta.
Acc. No. P.G.23—143/A 17-59.

41

DECORATIVE ARTS

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

1. Painted swing showing Rādhā and Kṛishṇa on the top.

Rajasthan, 19th cent. A.D.
Wood.
Size : H. 198 cms, W. 137 cms, L. 106 cms.
National Museum, New Delhi.
Acc. No. 63.1516.

2. Kṛishṇa lifting Mount Govardhana, devotees worshipping, Kṛishṇa with consort, Rāma seated on throne with Lakshmaṇa standing behind and Hanumān seated in front.

Rajasthan (most probably Jaipur),
19th cent. A.D.
Wooden box.
Size : 25.5×28×22 cms.
National Museum, New Delhi.
Acc. No. 62.1748.

3. Yaśodā with child Kṛishṇa

Yaśodā punishing Kṛishṇa and Kṛishṇa playing on flute etc. Scenes from the life of Kṛishṇa.
Sikh style; c. A.D. 1825
Wooden *charkhā* (spinning wheel)
Size : 78.5×53.5×45 cms.
National Museum, New Delhi.
Acc. No. 61.1177.

4. Kṛishṇa killing Bakāsura and Aghāsura.

Scenes from the life of Kṛishṇa.
Orissa, 19th cent. A.D.
Wooden architectural panel.
Size : 71×84.5 cms.
National Museum, New Delhi.
Acc. No. 74.86.

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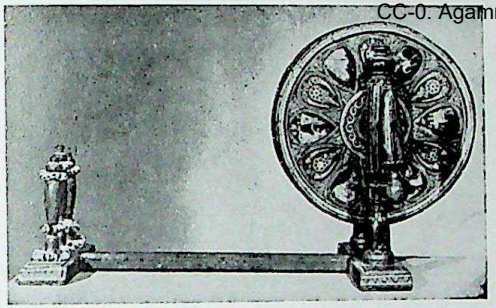

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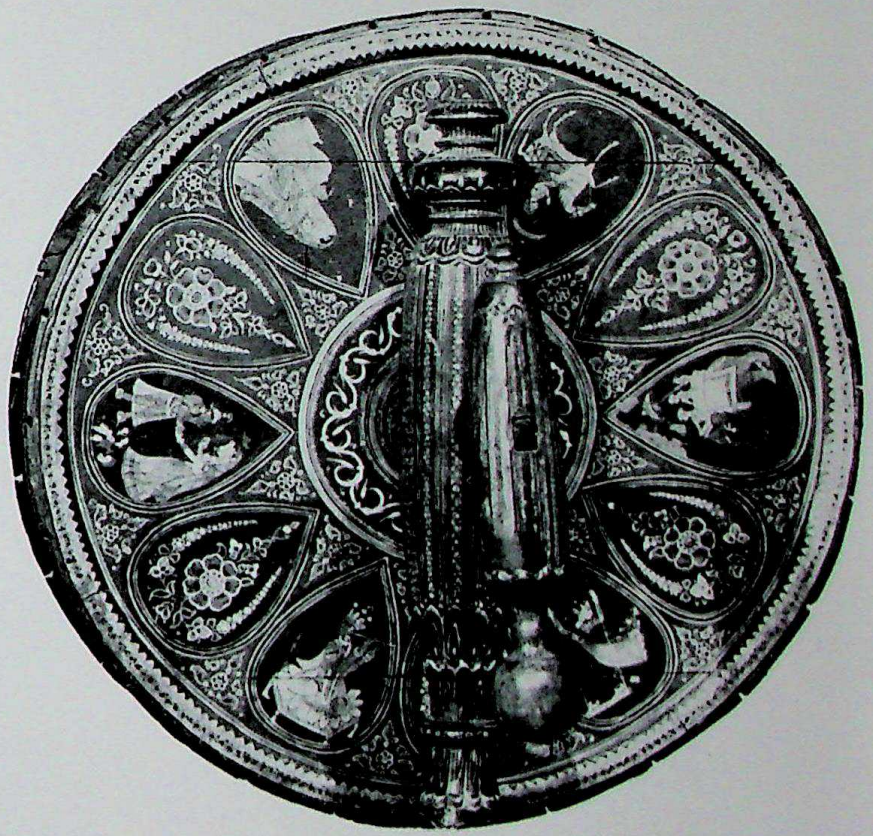

3 (Detail)

5. Krishṇa holding up Mount Govardhana.

Scene from the life of Krishaṇ.
Orissa, c. 18th cent. A.D.
Wood.
Size : 84×43×21 cms.
National Museum, New Delhi.
Acc. No. 79.459.

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5

6

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6. Navanītā Kṛishṇa with a serpent hood over the head and flanked by a garland bearing figure on either side. Two cows with calves at the bottom.

Tamil Nadu (South India), 19th cent. A.D.
Wooden plaque.
Size : 68×35 cms.
National Museum, New Delhi.
Acc. No. 79.244.

7. Bakāsura Vadha.
Kṛishṇa killing the demon Baka

Scene from the life of Kṛishṇa.
Tamil Nadu (South India), 19th cent. A.D.
Wooden plaque.
Size : 39×35 cms.
National Museum, New Delhi.
Acc. No. 62.503.

8. *Vastra haraṇa*. Kṛishṇa steals the clothes of *gopis*. Scene from the life of Kṛishṇa.

Tamil Nadu (South India), 19th cent. A.D.
Wooden plaque.
Size : 36×21 cms.
National Museum, New Delhi.
Acc. No. 62.488.

9. Kṛishṇa subduing the serpent Kāliya and Kṛishṇa playing on flute.

Scenes from the life of Kṛishṇa.
Mysore (South India), 19th cent. A.D.
Wooden plaque.
Size : 53.5×33.5 cms.
National Museum, New Delhi.
Acc. No. 63.1265.

10. Kṛishṇa playing on flute with figure of Gaṇeśa and a figure holding gadā

Mysore (South India), 19th cent. A.D.
Wooden plaque.
Size : 40.5×41.5 cms.
National Museum, New Delhi.
Acc. No. 62.103.

11. Scenes from the life of Kṛishṇa

Mysore (South India), 19th cent. A.D.
Wooden panel.
Size : 178×16 cms.
National Museum, New Delhi.
Acc. No. 68.48.

12. Kṛishṇa subduing the serpent Kāliya

Scene from the life of Kṛishṇa.
Kerala (South India), 18th cent. A.D.
Wooden plaque.
Size : 94×34 cms.
National Museum, New Delhi.
Acc. No. 76.487.

13. *Vastra haraṇa*. Kṛishṇa steals the clothes of *Gopis*, with a Kīrtimukha on the top. Scene from the life of Kṛishṇa.

Kerala (South India), 18th cent. A.D.
A pair of wooden panels.
Size : 266×23.5 cms.
National Museum, New Delhi.
Acc. No. 65.152/a,b.

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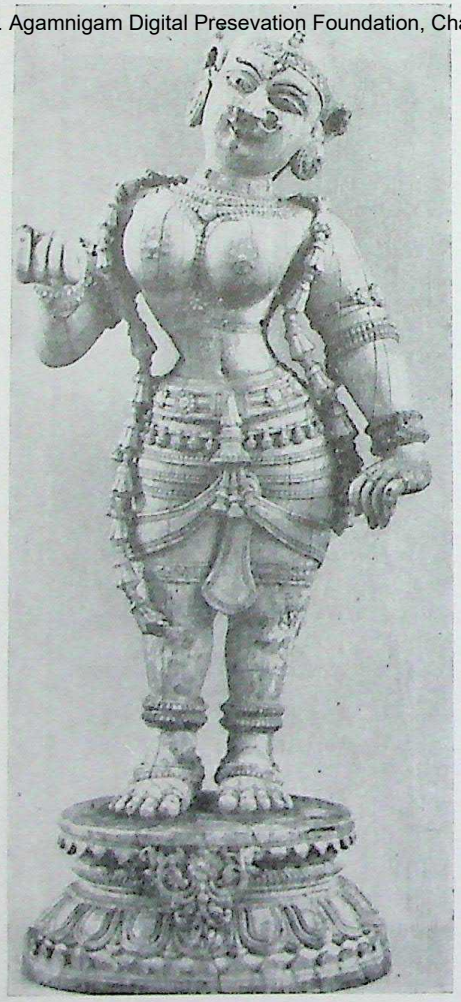
14



15

14. Kṛishṇa

Orissa, 18th cent. A.D.
Ivory.
Size : Ht. 22.5 cms.
National Museum, New Delhi.
Acc. No. 64.251.

15. Rādhā

Orissa, 18th cent. A.D.
Ivory.
Size :Ht. 22.5 cms.
National Museum, New Delhi.
Acc. No. 64.252.

16. Dancing Kṛishṇa flanked by a *gopi* on either side. Rādhā with two *gopis* on the reverse.

Orissa, 18th cent. A.D.
Ivory plaque.
Size : 7.5×5.8 cms.
National Museum, New Delhi.
Acc. No. 75.533.

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17. Yaśodā punishing Kṛishṇa. *Śesha Śāyī Vishṇu* on the reverse.

Orissa, 19th cent. A.D.
Ivory comb.
Size : 12.4×5.5 cms.
National Museum, New Delhi.
Acc. No. 68.115.

18. Veṇu Gopāla

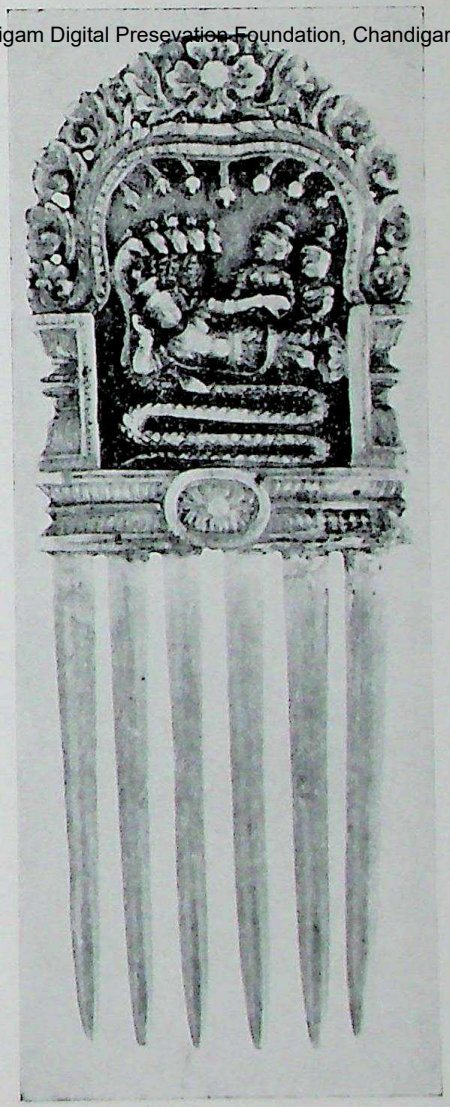
Orissa, 19th cent. A.D.
Bone.
Size : 5×2.4 cms.
National Museum, New Delhi.
Acc. No. 60.513, 60.513(a)

19. Kṛishṇa holding a flute and Rādhā standing by his side bearing a garland in her hand.

Mysore, 19th cent. A.D.
Ivory.
Size : 9.5×5 cms.
National Museum, New Delhi.
Acc. No. 56.126/43.

20. Rāsamaṇḍala

Kṛishṇa dancing with *gopis* in circle.
Scene from the life of Kṛishṇa.
Chamba, 19th cent. A.D.
Cotton embroidered *rumāl*.
Size : 70×68 cms.
National Museum, New Delhi.
Acc. No. 59.93/5.



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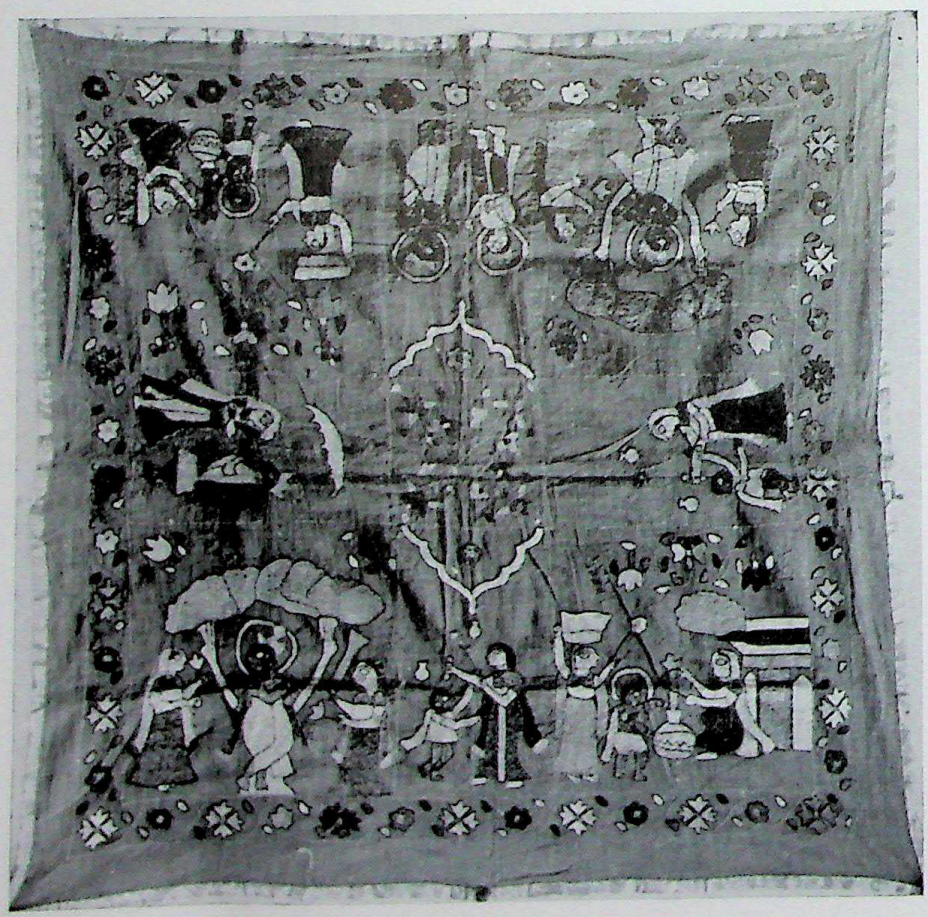

21. Kṛishṇa playing on flute with a *gopī* on either side, also figures of Garuḍa, peacocks and trees.

Chamba, 19th cent. A.D.
Cotton embroidered *rumāl*.
Size : 88×87 cms.
National Museum, New Delhi.
Acc. No. 63.1165.

22. Scenes from the life of Kṛishṇa

Kṛishṇa stealing butter, Kṛishṇa playing on flute, Kṛishṇa with Yaśodā and Rādhā and Kṛishṇa under an umbrella etc.
Chamba. 19th cent. A.D.
Cotton embroidered *rumāl*.
Size : 60×59 cms.
National Museum, New Delhi.
Acc. No. 62.1192.

23. Brocade hanging showing Kṛishṇa with cows.

Varanasi, (U.P.), 19th cent. A.D.
Size : 75×69 cms.
National Museum, New Delhi.
Acc. No. 64.307.

24. Brocade hanging showing figures of Kṛishṇa and cows.

Varanasi, (U.P.), 19th cent. A.D.
Size : 169×112 cms.
National Museum, New Delhi.
Acc. No. 63.1093.

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ARMS AND ARMOURS

1. Sword (Rām Dāo)

Showing Veṇugopāla with Rādhā
Almora, U.P., 17th cent. A.D.
Iron with wooden handle.
Size : 59.1 cms.
National Museum, New Delhi
Acc. No. 59.228/29

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2

2. Sword (Rām Dāo)

Showing Veṇugopāla with Rādhā
Almora, U.P., 17th cent. A.D.
Iron with wooden handle.
Size : 59.1 cms.
National Museum, New Delhi
Acc. No. 59.228/30

3. Battle-axe

Showing Kṛishṇa flanked by Rukmiṇī and Satyabhāmā Pahari, late 17th cent. A.D.
Iron with wooden handle.
Size : L. 75.5 cms. W. 29.4 cms.
National Museum, New Delhi
Acc. No. 66.61

3

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4. Quiver

Showing Kṛishṇa fluting and other deities
Provenance uncertain, 18th cent. A.D.
Wood
Size : L. 77.1 cms.
National Museum, New Delhi
Acc. No. 68.143

5. Shield

Inscribed with the Nārāyaṇa-Kavacha from the Bhāgavata Purāṇa (Book VI), mentioning the various names of Vishṇu including the names of Kṛishṇa (Dāmodara, Keśava, Govinda, Mādhava and Hṛishīkeśa), damascening in gold.
Scribe : Sita Ram
Rajput, 18th cent. A.D.
Steel,
Size : Dia. 40.3 cms.
National Museum, New Delhi
Acc. No. 63.131

6. Char-āinā (breast plate)

Inscribed with the Nārāyaṇa-Kavacha from the Bhāgavata Purāṇa (Book VI) mentioning the various names of Vishṇu including the names of Kṛishṇa (Dāmodara, Keśava, Govinda, Mādhava and Hṛishīkeśa), damascening in gold.
Scribe : Sita Ram
Raiasthan, 18th cent. A.D.
Steel,
Size : 85.3×17.4
National Museum, New Delhi
Acc. No. 63.536

4

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